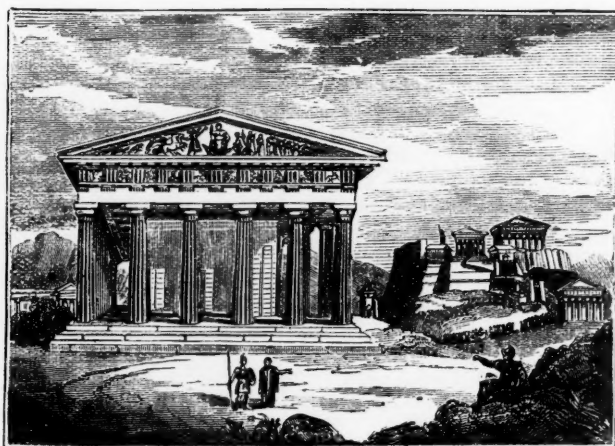


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JOURNAL  
OF  
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AND THE DRAMA.

JULY TO DECEMBER,

1898.



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No. 3688.

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SATURDAY, JULY 2, 1898.

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CONTINENTAL LITERATURE,  
July, 1897, to July, 1898.

## BELGIUM.

At the end of last year appeared the third and final volume of 'Essais et Études,' by Émile de Laveleye. Certainly there could be no more lasting monument to him than these three volumes published by his widow. Here reappear the brilliant articles he wrote for English, Belgian, French, and even American reviews. Especially worth the notice of English readers are articles in the last volume on inedited letters of J. S. Mill, Hamlet, and the neutrality of the Belgian Congo. Of general interest are his masterly studies on natural laws and the object of political economy, and the alliance between the sciences.

In the department of social science, of which Émile de Laveleye was the most distinguished representative, several books of value have appeared this year: 'La Participation des Ouvriers aux Bénéfices,' by M. Émile Waxweiler, a work which obtained the first prize in the concours of the Musée Social at Paris; 'La Belgique Dentellière' ('Lace Industry in Belgium'), by M. A. Carlier; 'Le Travail de Nuit des Ouvriers de l'Industrie dans les Pays Étrangers,' by M. Maurice Ansiaux, who has dealt with France, Switzerland, Great Britain, Austria, and Germany; 'De l'Enseignement Obligatoire en Allemagne,' by M. Henri de Kerchove d'Exaerde; 'La Femme Avocat,' an eloquent and well-"documented" piece of pleading, by M. Louis Frank; 'Le Socialisme en Belgique,' by MM. J. Destrée and E. Vander Velde, who are two of the leaders of the Socialist party in the Belgian Chamber; and 'Socialistes Anglais,' by M. P. Verhaegen, who has studied all the various groups, and especially their foremost men, such as Mr. John Burns and William Morris, and printed the results of his personal interviews with the chief leaders. This book will be of great interest to English readers.

I may make the same comment on a book which, though it deals with no actual problem of to-day, considers a question of great importance, the learned and luminous

treatise, by M. le Comte Goblet d'Alviella, on 'Ce que l'Inde doit à la Grèce.' In the 'Histoire Contemporaine' of M. Léon Leclère will be found a good bird's-eye view of the century between 1789 and 1897.

M. Jules Leclercq, the boldest of Belgian travellers, who never fails to tell the story of his peregrinations, has this year brought out an interesting book, 'Un Séjour dans l'Île de Java.' MM. F. Wodon and A. Berthet have written on Mexico, M. G. Kaiser and J. Bernard de Fauconval on Canada, and M. D. Siffert on South Africa. The Belgian Congo is the subject of Dr. A. Poskin's 'Afrique Équatoriale,' which considers the country from the point of view of climate, disease, and hygiene, as does the charming volume 'Six Ans au Congo,' which contains the letters of Marie Godelieve, late Sister of Charity at Ghent.

M. Félix Hachez has made the notes of an early excursionist accessible in 'Le Voyage de François Vinchant en France et en Italie' (1609-10); and Capt. F. van Ortroy has published, at the cost of the City of Ghent, with some interesting notes, the 'Carte de Flandre de 1538' of Pierre Vander Beke, a unique copy of which is preserved in the German National Museum of Nuremberg. In the section of national history I may notice 'Les Tributaires ou Serfs d'Église en Belgique au Moyen Age,' by M. L. Vanderkindere; the 'Mélanges d'Histoire Benedictine,' by Dom Ursmer Berlière; the dissertations of MM. H. van Houtte and V. Deprez on the history of Flanders in the Middle Ages; the most interesting 'Étude sur la Propriété Foncière dans les Villes du Moyen Age en Flandre,' by M. Guillaume des Marez; the revelations concerning André Vésale and his family by the archivist A. Wauters, recently deceased; the curious studies of M. E. Gossart on Charles V.; the excellent monograph of M. Eugène Hubert on 'La Torture aux Pays-Bas Autrichiens pendant le XVIII<sup>e</sup> Siècle,' which shows how it was applied, who supported it, who opposed it, and finally who abolished it; the book of the Abbé F. van Caenegem on 'La Guerre des Paysans' (1798-99); that of M. Aug. Thys on the persecution of the Belgian clergy by the Directory; and that of M. Maurice Heins on the population of the great towns of Belgium in the nineteenth century.

A most important work is that of M. Godefroid Kurth on 'La Frontière Linguistique en Belgique et dans le Nord de la France,' which has been crowned by the Royal Academy, and is based on original and profound research. The author studies across the centuries the fluctuations of French and Flemish between the Channel and the Rhine, and arrives at conclusions of great importance, founded in part on place-names.

Among collections of documents, which are as numerous as usual this year, may be noticed 'Les Bans de Police de la Ville de Mons' in the fourteenth and fifteenth centuries, by M. L. Devillers, which contains some interesting industrial provisions. In bibliography, M. L. Gilliodts-van Severen, in his book 'L'Œuvre de Jean Brito, Prototypographe Brugeois,' claims once again for this printer of Bruges the glory of the invention of printing; M. Paul Bergmans has dealt with the Belgian printers in foreign countries; M. A. Berrewaerts has

written the history of the journals, reviews, and pamphlets which have appeared at Louvain for more than two centuries back; and M. O. Colson has followed the vicissitudes of two Liège almanacs of bygone times, 'L'Almanach de Matthieu Laensbergh et l'Almanach des Bergers.' Finally, M. Victor Chauvin has published the second part of his 'Bibliographie Arabe,' which includes Arabic works as well as those in other languages. This present instalment is entirely taken up with the well-known Indian tales of Bidpai in their Arabian versions.

The history of the fine arts has been treated this year by M. D. Joseph in his 'Histoire de la Peinture de la Renaissance Italienne,' and in some studies of contemporary aesthetics, such as the book of M. Maurice Kufferath on the 'Meistersinger' of Wagner; the account of the great Flemish musician, 'Peter Benoit, sa Vie et ses Œuvres,' by M. Georges Eekhoud, one of our principal writers of French prose; the monograph of M. Lucien Solvay on our great landscape painter Théodore Verstraete; and the book by M. J. G. Fréron on 'La Vie et l'Art en Autriche-Hongrie,' notable especially for some curious views upon the musical movement in Vienna and Budapest.

Literary criticism is represented by 'Médée,' an interesting study of comparative literature by M. Léon Mallinger; a book by the Redemptorist father H. Nimal on mediæval authors; a volume by M. François Carez on authors of to-day, such as Verlaine, M. Anatole France, &c.; a study on the subject of 'Le Naturalisme Littéraire,' by M. E. Cattier; a book by MM. Deschamps, Godenne, Legrand, and Thiery on some Roman Catholic literary writers, mostly Belgians, such as De Monge, Mgr. Cartuyvels, Van Tricht, and Prof. Kurth; and 'Essays in Philosophy and Literature,' by M. Ch. Saroléa, a Belgian who teaches at the University of Edinburgh.

The crop of literature pure and simple has been sufficiently abundant. Of prose works may be noted the 'Hélène' of M. Arnold Goffin; 'Le Caprice des Heures,' by M. Franz Mahutte; 'Sous la Robe,' impressions of the Palais de Justice, by M. Eugène de Molder; 'Légendes et Nouvelles de l'Entre-Sambre et Meuse,' by M. J. Chot; and 'L'Étoile Rouge,' by M. Paul Leclercq.

Still more numerous are the volumes of poetry. Among the more remarkable of these are 'La Cithare,' by M. Valère Gille; 'La Nuit,' by M. Iwan Gilkin; and 'Entrevues,' by M. Charles van Lerberghe, who, like M. Maeterlinck, is Flemish and a man of Ghent.

Flemish literature has produced its usual harvest of verse and prose. In poetry first appearances are to be noted, like those of MM. R. de Cneudt, van Hanswyck, van Haute, Reinaard, and Anemona. Among the veterans I may select for mention the archaic poetry of M. Pol de Mont, 'Van Jezus' ('On Jesus'); the poems in the West Flemish dialect, 'Rymnsnoer om en om het Jaar' ('Anthology of the Year'), by M. l'Abbé Guido Gezelle; a fresh volume of poetry for children entitled 'Kinderlust,' by M. Theo. Coopman; a new volume by Miss Hilda Ram;

and a collection of very unequal verse by M. Jan Bouchery, 'Gedichten en Gezangen.'

By the side of the prose volumes of clerical tendency by Mlle. E. Belpaire and MM. Em. de Grave and A. Sevens, I must note four works of true originality: 'Madeleine,' by Miss Virginie Loveling, the celebrated novelist, who gives us a fine and original study of a very complex female temper; 'Wrakken' ('Wreck'), by M. Emmanuel de Bom; 'Aan 't Minnewater,' by M. Maurits Sabbe, a decidedly taking sketch of the life of the inhabitants of Bruges; and 'Schoppenboer' ('The Knave of Spades'), by M. Cyriel Buyesse, the Flemish Zola, who once again brings before us unabashed the crime and shame of the brutalized peasants and coarse poachers of certain parts of Flanders.

Three pieces of real originality stand out from the crowd of dramatic works: 'De Bruid van Quinten Metsys' ('The Bride of Quinten Metsys'), by M. Hendrik de Marez; 'Koning Hagen,' by M. Huibert Melis; and 'Starkadd,' by M. Alfred Hogenscheidt. MM. J. W. Muller and L. Scharpé have undertaken to publish the inedited pieces of a highly original Flemish dramatist of the commencement of the sixteenth century, Cornelis Everaert of Bruges. These present a faithful picture of the time and manners in the Netherlands at the beginning of the reign of Charles V. MM. K. Deflou and E. Gailliard have printed a third report on their researches in England to recover Flemish manuscripts of the Middle Ages. In two official discourses M. H. Claeys has commended the poet Ledeganck and the philologist David, two of the founders of the school of Flemish literature after the Belgian Revolution of 1830. M. F. Vanden Weghe has studied the transformations in the teaching of the mother tongue in Flemish Belgium since 1830. M. Emiel Vliebergh has explained the operation of the laws on the official use of the national languages in Switzerland, and his work has derived a fresh interest at the moment from the recent discussions of the Belgian Chambers on a law by which the Flemish language has been recognized as an official language of the kingdom by the side of the French. In future the text of the laws will have to be passed in the two languages and so published in the official *Moniteur*.

Besides several monographs of local history, the 'Generaal Vander Meersch' of M. A. Vermast, the books of a popular sort on the Guerre des Paysans by MM. Osw. Robyns, Pattyn, and Opdebeeck, and a biography of Mgr. Seghers, who was head of the Roman Catholic missions of Alaska, by M. Maurice de Baets, the first rank must be accorded to a capital study by M. J. Cuvelier and C. Huysmans, 'Toponymische Studie over de Oude en Nieuwere Plaatsnamen der Gemeente Bilsen' (on the old and modern names of the village of Bilsen in Limburg). The writer of this article has published the second volume of his 'Geschiedenis der Inquisitie in de Nederlanden,' dealing with the fourteenth century and the curious sects of the Flagellants, Dancers, Beghards, Beguines, &c.

The most original book published in Flemish during the twelve months is the 'Geschiedenis van Vooruit' (the Socialist

club of Ghent), by a working tailor of that city, M. Paul de Witte. It recounts the origin and development of the Socialist party in Ghent, and introduces the famous agitator Anseele and all his colleagues. The author has himself taken part in the movement throughout, but he shows that he can be impartial, and tells his tale with great charm, geniality, humour, and penetration. The style is surprisingly good for a simple working man who possesses no regular intellectual culture.

For the first time, I have to speak of works written in the third national language of Belgium. Besides the two best-known elements in the country, there is along the frontier of the Rhineland of Prussia and the Grand Duchy of Luxembourg a fringe of Belgians who speak German, and number about 50,000. This region includes two small towns, Aubel in the province of Liège, and Arlon, the capital of the Belgian province of Luxembourg. Till quite recently these Belgian Germans had allowed themselves to be quietly gallicized, and their German dialect had been driven back to the villages and the fireside. But now, like the Flemish, they have begun a sort of national movement. In September, 1892, under the presidency of M. G. Kurth, professor of the University of Liège, a "Deutscher Verein" was founded, which established free popular German libraries, supported the two Belgian papers published in German, and insisted on using the language of the district even in the heart of Parliament. This society has published a small volume of interest entitled 'Das deutsche Belgien.' Moreover, several German Belgians are beginning to write scientific books in their language, such as the 'Ludwig Tieck als Dramaturg' of M. H. Bischoff, and another work of great value which should attract attention in England, 'Die Kritik in der englischen Literatur des 17 und 18 Jahrhunderts' of M. Paul Hamelius, who is already favourably known from his remarkable history of the Flemish movement in French.

This revival of the German element in Belgium is a curious and unexpected phenomenon. PAUL FREDERICQ.

#### BOHEMIA.

THE results of our literary activity are less imposing in this than in preceding years; for although there is no lack of efforts in *belles-lettres* by young authors—mostly published at their own expense—they are more notable for number than quality.

The most important fact is the approaching hundredth anniversary of the birth of Bohemia's most celebrated historian, whose fame, even in his lifetime, spread far beyond the boundaries of his native land—Francis Palacký. His genius placed him above all his contemporaries; his researches into the annals of his country were profound, systematic, and impartial; and the outcome of his life's labour, the voluminous 'History of the Bohemian Nation,' gained for him a position among the most celebrated of European historians. He also, in critical times for his country, knew how to form the clearest idea of the relation of his people towards the Government and the various nationalities of Austria; he was able to draw up a political programme, which to this very day is considered the best and

most correct extant; he controlled by his insight Bohemian politics, and contributed perhaps more effectually than any one else to the emancipation and development of his nation. The great festivities which all classes are preparing to celebrate the centenary of his birth show of what importance he was, and how deeply engraved his memory is in the hearts of his countrymen. Of the numerous publications which are to appear on this occasion, the most valuable for the knowledge of this best of Bohemia's sons will be several volumes of his correspondence, which are to appear at the expense of the Academy of Science, and an essay which is being based on new matter due to the original research of Prof. Goll.

Mention must be made of the catalogue of a rich collection of manuscripts in the University library of Prague, newly begun by a competent man, J. Truhlář, which is all the more to be commended as this branch of literature has been greatly neglected among us. Complete indexes of early books and incunabula do not exist as yet; only the current literature of the day is catalogued by the gratuitous efforts of a Society of Booksellers' Assistants, who have just published a 'Bibliographic Catalogue for 1895.' Bohemian literature has at last found a scientific historian in Jaroslav Vlček, whose work has just reached the eighteenth century, showing clearly the development of Bohemian literary life by study of the writings themselves. Instructive facsimiles of old Bohemian manuscripts, books, and miniatures adorn a similar work by V. Flajšhans on Bohemian literature.

A general history of the world's literature is still lacking in Bohemia. Political history is represented by two serials appearing in parts: Lacina's 'General Chronicle' and Kosina's 'History of the World.' The literature of travel has been enriched by a particularly lively and interesting account of the journey our well-known and indefatigable I. J. Vráz made almost round the globe. In art I note a splendid illustrated work under the title of 'Dienzenhofer's America,' with explanatory letterpress by K. B. Mádl. Dienzenhofer's buildings are the most characteristic gems of the Prague baroque style, and his villa "America"—now, I regret to say, very much neglected—is one of the best specimens of it. Besides this publication two others are being prepared: a collection of reproductions from Manes, one of the most typical and accomplished of Bohemian painters, and an 'Illustrated Catechism,' a large cycle of pictures drawn by E. Holarek. I may add that our most celebrated living artists, Hynais, Myslbek, Brožík, Marold, and others, have started a new Union of Bohemian Painters and Sculptors, and intend to publish a series of reproductions of their recent works.

In *belles-lettres* the foremost place belongs to L. Quis's edition of Havlíček's poetical works. Havlíček was the first and best of Bohemian journalists, and his political activity in the fifties gained him the affection of his contemporaries; he never collected his poems, which remained scattered in various papers, and were in consequence mostly inaccessible. Quis has collected and sifted them with such care and critical dis-



cernment that they present a perfect picture of their author's development. J. Vrchlický has published a long poem under the title of 'Bar-Kochba.' It relates the last struggle of the Jewish nation against Rome, which ended with the fall of Bar-Kochba. Rich in incident and chequered in detail, the narrative is interwoven with many philosophical reflections. Besides this voluminous work, Vrchlický has published a 'Bunch of Lyrics' and 'Portraits of Poets,' and is just beginning to print his collected works. Svatopluk Čech, who has not brought out a book this year, is still continuing, in his monthly magazine *Květy*, a powerful narrative poem, 'Roháč na Sioně,' drawn from a stormy period of Bohemian history.

Fiction boasts of a rather rich harvest this year. Of historical novels 'U nás,' A. Jirásek's voluminous work, attracted much attention, being written in an unusually glowing style, and supplying faithful details of national and social life in Bohemia at a period not very far back. J. Zeyer has added to his fantastic tales two rather lengthy ones, 'In the Dawn of the Gods' and 'The House of the Drowning Star.' Rais delineates in three stories social life amongst the middle classes in the country, for which he has a particular gift of observation, while Ig. Hermann keeps to his favourite topic, the humbler citizens of Prague, in his story 'Father Kondelík and his Son-in-law Vejvara.' Herites has strung a series of smaller pictures 'On the Thread of Humour'; Sova has contributed, under the unpretending title of 'Prose,' several interesting and feeling sketches of life; and Slejhar in his 'Zátiší' combines sympathy for the oppressed with uncommon vigour and accuracy of outline. Moravia's indefatigable storyteller, V. Kosmák, is dead; but a posthumous tale ('A Poisoned Rose') has appeared lately. He wrote exclusively from the point of view of a Roman Catholic, but gained great popularity with his readers by his very lively manner of presenting the acute observations he had made on the life and social relations of the Moravian peasants. A collected edition of his numerous writings has just been announced. Laichter's tale 'After the Truth' is an attempt at a lengthy description of the life of Bohemian students.

Dramatic literature, which till very lately has achieved little success in Bohemia, appears this year to have received a new impulse, in consequence, perhaps, of the lively interest awakened by the attempt to establish a second Bohemian theatre in Prague. One of the most prominent efforts in this line is Hilbert's play entitled 'For God,' which represents the mental struggle of a heroine wavering between belief and unbelief. The play was prohibited on the stage by the authorities, but it aroused much interest in literary circles. Of the plays which were actually represented Zeyer's dreamy fairy-piece 'Raduz a Mahulena,' founded upon a popular tale of the Hungarian Slovaks, attracts one by its beautiful language and deep feeling. Vrchlický contributed a comedy from King Arthur's times, under the title 'King and Fowler,' and Kvapil a fairy play of 'Princess Dandelion,' who flies from her father's royal hall in spring with the simple hero of Bohemian popular tales, "Jack the Simple-

ton," and is lost in a snowstorm during the first wintry days. Of shorter plays may be mentioned Mašek's 'Students,' a faithful picture of the private life of this class, and Stech's 'Fireland,' a satire upon the petty life of small towns. To the plays two notable new Bohemian operas may be added: Fibich's 'Sárka,' the libretto of which, taken from the mythic history of Bohemia, about a maiden war against the stronger sex, is written by Agnes Schulz; and especially the powerful opera by Koválovic, 'Psohlavci.' The story, written by Šípek, is derived from Jirásek's popular novel of the same name, and depicts the struggle of the Khods, who lived and still live on the Bavarian frontier, and once upon a time formed a guard against foreign enemies, but had to fight for their ancient freedom and privileges against an oppressor who got them into his power after the Thirty Years' War. The chief leader of the borderers, the young peasant Kozina, ends his life at the stake, but cites the oppressor to appear before God's judgment seat within a year; and in the last scene of the play this tyrant, on the anniversary of Kozina's death, sitting at a banquet, sees the martyr's spirit before him and drops down dead. The plot is powerful, and all the scenic arrangement is effective and masterly. V. TILLE.

#### DENMARK.

THE literary movement which commenced in Denmark some twenty-five years ago with the lectures of Georg Brandes is now ebbing fast. By some it was styled realism, by others Brandesism. Georg Brandes himself called it naturalism. What name posterity will give to it is still unsettled. When I say that the movement is ebbing, I mean by this that the mood, the temperament, the way of looking at life and art which came to the front then, has slowly disappeared or changed into another, so that what pleased us then is already felt to belong to the past.

Georg Brandes once asserted that what he meant by naturalism was a theory strictly opposed to clericalism or any form of clericalism, a culture of nature in the widest sense of the word, it being strictly understood that there is no room for elements of orthodox and revealed religion or morals in this system.

It may appear strange, very strange, to foreign readers that a literary movement should spring from such a source and build on such a programme. It seems the natural order and succession of things that the poets should first, like the *vates* of old, invent the new worlds, and the critics then survey them. But in Denmark the critic has always acted a prominent part in intellectual life, and this is not a unique instance. We have had a school of painters which got its name from the art critic Høijer, whose centenary we commemorated just a month ago. And at the commencement of the nineteenth century the Romantic School (very different from the school that took the name in Germany, though related to it) was inaugurated by Henrik Steffens, a philosophic vagabond and a disciple of Schelling, who came here with his head full of German philosophy. Nobody will doubt that a Romantic school of much the same

type would have sprung into existence without the interference of Henrik Steffens, and the same reflection may be applied to the influence of Georg Brandes. He was not an innovator in the same sense as Grundtvig, the author of novel ideas which would never have appeared if he had not given them life; but he was the spokesman of new thoughts and feelings which were just then in vogue in the great centres of civilization, but had not as yet reached us. Our literary criticisms were still abstract and rested on the terminology of Hegel. Brandes introduced the realistic methods of Taine and Sainte-Beuve, based on the philosophy of Comte and others. But at the same time it must be acknowledged that he was something more than a literary critic in the general sense of the word: he was an enthusiastic and sympathetic interpreter of the great poets of all times and countries, a man who knew the charm of his own language, and mastered it as an artist, a fervent and fertile genius. With his high qualities he combined, however, a certain narrow-mindedness, a misunderstanding of some of the conditions of social life and of the virtues on which a community—even a modern community—depends. He saw and he praised the blessings of liberty—political and individual; but he did not perceive that liberty must necessarily have its corrective in law and order—in an authority which is not of to-day, and will not pass away to-morrow. At the same time our native naturalism made itself useful by developing better literary methods, a closer study of nature, a wider range of themes, and fewer restrictions borrowed from regions and motives outside art; finally it waged a warfare against authority which may, to a certain point, have been justified, but has long ago passed all reasonable boundaries. The result is a moral anarchy and despondency, among those who think and feel most consistently, that has brought on a reaction in one direction or another, while others still try to keep themselves afloat by means of a moral sophistry and general scepticism, rejecting fixed views in life as well as in art. It is worth notice that a literary movement which commenced its career as a hymn to the beauty and glory of natural life when liberated from Christianity and other moral and political restrictions has already changed into its own opposite, and confesses the inevitable and irredeemable misery of human life, not on account of social prejudices and encumbrances, but on account of the conditions of life in themselves. Even that greatest boon of our life, love, passionate, self-sacrificing love—which formed the last refuge of Heine against the *tedium vite*—even love is now condemned as a humiliating yoke and a delusion, and that by its most untiring advocate Edvard Brandes, a brother of Georg, who made himself known especially by his vehement and unyielding ethical Radicalism; but whereas he earlier found the principal charm of this poor life in the relations between man and woman, he proclaims in his last book, 'Lykkens Blændværk' ('Delusions of Happiness'), that there is no such happiness, owing, strangely enough, not to the prejudices and institutions of society, but to the shortcomings and deficiencies of human nature. After this capi-

tulation of one of the chief advocates of the self-sufficiency of human nature (if only left at liberty) it may be reserved for tomorrow to show us whether Mr. Brandes will join the earlier atheists and Radicals, like Johannes Jørgensen and August Strindberg, in seeking consolation within the fold of the Roman Church.

Almost all the books which still appear under the auspices of naturalism convey this impression of hopelessness, and look like the last offspring of a movement which has culminated, and which was, perhaps, never natural to us, and at any rate did not take root outside a little circle of experimenting spirits. In some respects, however, the last consequences of a movement are more interesting than earlier ones, throwing a light not only before them, but also behind, and recording experience, which is always preferable to theory. For instance, a new book by a new and, I think, a very young man possesses on this account an interest which it could otherwise not lay claim to. 'En Kritisk Tid,' by Jacob Hansen, deals with the striking problem how theoretical rejection of the freedom of the will may be realized in practice. The hero of this book (improperly termed so) is an interesting example of a human being in whom there is no feeling, no will, no conscience, only a series of reflections, almost mechanical. Yet there lies behind them a world of subdued feelings—subdued because they would kill the person with remorse if they were set free. It may be guessed, perhaps, that the hero is a modern type of Don Juan—a man who is perfectly steeled against every form of sentimentality, and cold to the very bottom of his heart. To analyze his long and incoherent reasonings is the object of the book, which tells us how he, after having had his will with a little seamstress, one of the objects of his love, indirectly consents to and strives to further her resolution to make an end to herself, and thus, through his philosophizing, becomes the passive partner in a murder. With another conclusion—as it is, it wants one—the book might very well serve as a conventional pamphlet. There are other prophets of unmitigated worship of nature, especially sexual nature; but they are not increasing, and those we have left are never comfortable (as was Peter Nansen in his time) or edifying. I am afraid they will not make many proselytes.

I have on an earlier occasion spoken of Johannes Jørgensen, who from an advanced standpoint went back to the Roman Church, which is here in Denmark a retrogression of more than three centuries and a half. He has lately published a book called 'Helve-desfjender' to demonstrate that those who now so passionately attack the dogma of hell use this pretence only as a mask for their hostility to Christianity itself. It is the sharpest weapon that as yet has been used against the enemies of the Church, and as a general defence of religious feeling it is eloquent and convincing; but, of course, the author is very much mistaken when he supposes the only imaginable motive for impugning the dogma in question to be enmity towards Christianity. Certainly many good—nay, many of the very best—Christians of our time have questioned the doctrine from motives which they judged

to be derived from Christianity itself. Upon the whole, it is to be deplored that so much good writing has been spent in defence of the Roman creed, which will scarcely win many proselytes in our country, and may be considered as a past stage of belief. Here in Denmark, as I have said before, our life and thoughts have at present a leaning towards extremes in religious affairs as well as in morals, art, and politics.

Nevertheless, we have a group of authors who seek a refuge, if not salvation, in art, pure art, and boldly proclaim the motto, "l'art pour l'art." It is composed of people who have been filled with disgust by all the humbug of political, social, and religious zealots and agitators, who hide their personal egotism under flowery words. Many of our writers have succeeded in producing works whose distinguishing mark is a perfect and flawless style—Karl Larsen, for instance, who has found a field for himself in painting the peculiarities of the Copenhagen tramp, and especially in closely imitating his language. In 'Kristian Vesterbro' Larsen has in the form of a dialogue—which is for the most part a monologue—given a portrait of such a gaol-bird, his many curious views of people and things, and his unquenchable belief in the future. In another book, 'Modet og den Blanke Klinge,' the author depicts with wonderful vividness the Spain of to-day, his picture resembling a water-colour drawing in soft tones, and almost without lines.

Einar Christiansen, our first literary critic, has written a great drama called 'Cosmus,' in which he treats of modern social questions from a new standpoint. Each man, he says, has his place and his duties in his generation through his family. In fidelity towards his own kin and the duties it lays upon him he fulfils his duties towards humanity in general. In other words, we cannot all have the same social aims, but each of us must find his duties for himself in connexion with his special position in life. So it could not be the aim of the young Prince Cosmus in his drama to associate with anarchists and those who only strive to overthrow kingdoms and existing social conditions; he must find out what his vocation is in his sphere as a prince, and what he in that position can do for the poor and abandoned. There is a bit of new social philosophy in this book which is not unknown in practical life, but has hitherto been scorned in literature as too vulgar. Here it is raised to a principle.

Holger Drachmann, our great lyric poet, published last year no fewer than three dramas or melodramas, a form he has introduced in our literature. But brilliant and powerful as he is when he is at his best, he is empty and vaporous when he is at his worst; and his 'Brav Karl' ('Good Fellow') is indeed one of his unsuccessful efforts. Even the songs introduced are not of his best. Dramatic he, on the whole, is not, and in this field he has not produced anything of more than ephemeral interest; only the lyrics occurring in some of his dramas retain a certain value.

There are still many books and authors to name: Kristoffer Nyrop, for 'Kysset og dets Historie' ('The Kiss and its Story'), a beautiful and most learned piece of pleasantries which really ought to be adapted and laid before

English readers; Gustav Wied for a curious book called 'H. C. Andersen,' which is a collection of stories in Andersen's manner and very different from what this author has previously written; Schandorph for his 'Oplevelser' ('Memoirs'), second part; Carl Ewald, the humourist, for a funny and imaginative book called 'James Singleton's store Udenlands rejse' ('James Singleton's Great Journey Abroad'); G. Brandes for a book on 'Henrik Ibsen,' published on the occasion of Ibsen's seventieth birthday, which also was celebrated in Copenhagen in the presence of the author himself; besides poems by Niels Möller (the translator of Browning's 'Pomegranates' and a refined student of English letters), by Stuckenberg, Valdemar Rørdam, Recke, &c.; but these being only names to English readers, as space does not allow a more detailed report, I will leave them till a future occasion.

ALFRED IPSEN.

#### FRANCE.

In France for some years past we have got into an annoying habit of only considering as relevant to "literature" collections of verse, novels, dramatic pieces, and occasionally studies in criticism or literary history. Many reasons might be given for this; the principal is that all the world considers itself fit to decide the value of a *vaudeville* or a novel; and, in fact, a novel or a *vaudeville* is addressed to all the world. In the second place their only aim is to "please." The engrossing claims of art are more obvious, more constantly in evidence here than in a book of history or philosophy for instance, and here no effort is made to teach the reader or improve his morals. "Historia quoquo modo scripta semper placet," said an old writer: which comes to this, that the *raison d'être* of history is not solely to divert. But a novel must be interesting, and a theatrical piece must not be tedious. For all these reasons no petty piece is played at the Alcazar or the Eldorado without finding the immediate support of twenty writers of *feuilletons* to criticize it. No novel by, say, M. Zola or M. Paul Bourget is published without being fully chronicled on the very day of its appearance. And in some journals at least, or in some reviews, if the poets are infinitely less befriended than the novelists, yet they are spoken of and discussed. But the historians, the scholars, the philosophers, the scholars, are left in the cold. It seems as if criticism was afraid to meddle with them. They do not interest the readers to whom our journals address themselves. So it is that for the last half century a foreigner whose knowledge of French literature depended on our press would run the risk of thinking us a great deal more frivolous than we are. It is true that our great *savants* and philosophers, ancient and modern, and even our historians, have too often on their own part affected to disdain the art of writing. And in French there is an art of writing. It is not enough to say true things, just things, profound things; they must be said in a way which hides their profundity, which imparts to justice an air of paradox, and something piquant and ingenious to truth itself. They must be said, too, in a way which does not seem factitious, which can



be understood by everybody, and does not astonish, or even attract attention, or strike the reader as original until he reflects about it afterwards. Such are the qualities most of our historians and philosophers appear sometimes to have despised, thus doing harm both to their own reputations and all the world, by preventing or diminishing the circulation of their ideas.

No such charge can be brought against M. Auguste Sabatier's book, 'Esquisse d'une Philosophie de la Religion d'après la Psychologie et l'Histoire'; on the contrary, all must agree that some parts of it are remarkably written. It is the conclusions which are not very clear, and we French find it hard to understand what a religion is which is entirely individual and internal. In a Catholic country like France the very notion of religion cannot be separated from the idea of common discipline, rites and external observances, and dogma. It is not that we do not recognize readily this "état d'âme," but it seems to us no longer a "religious," but a purely "philosophic" state, and we ought to have the courage to account for it. This is a courage which M. Victor Charbonnel does not show in his book on 'Le Congrès des Religions.' It is one of the most curious and interesting to be read anywhere, because M. Charbonnel seldom takes upon himself to speak; he leaves that to numerous correspondents consulted by him all over the world on the advisability of a Congress of Religions; and they have extremely divergent views on the question. But what he has not seen is that if it is easy to make a Buddhist, a Mohammedan, a Christian, and a Free-thinker agree in certain common principles, it is done by ranking them as "philosophers" or "rationalists," and not at all as faithful adherents to a communion. He is like those Socialists who would establish "internationalism" on the basis of a "respect for nationalities." How much franker is the attitude of M. Pierre Laffitte in his big book on 'Le Catholicisme'! A disciple of Comte and a thoroughgoing Positivist, he thinks that a day may, or rather will certainly, come when Positivism will triumph over all rival systems, and morality will be founded on the basis of solidarity. This was George Eliot's idea too. But while waiting for this day to dawn M. Laffitte, in view of the organized moral force which Catholicism represents, declares that he is ready to treat with it on a basis of common action, and here he finds the advantage of being able to speak of it in the past, as well as of Christianity in general, with a remarkable and lofty impartiality. If with these books we connect a certain number of others, such as that of M. G. Goyau on 'L'Allemagne Religieuse,' or of M. G. Fonsegrive on 'Le Catholicisme et la Démocratie,' or of M. Maiguen with its strange title 'Le P. Hecker est-il un Saint?' if we consider the success of the translations of such books as Mr. Balfour's 'Foundations of Belief,' 'The Life of P. Hecker,' or Cardinal Gibbons's 'The Ambassador of Christ'; lastly, if we remember the book of M. Francis de Pressensé on 'Le Cardinal Manning,' the existence of a review like *La Quinzaine*, and the polemics of many recent brochures like mine on 'Science et Religion' and 'La Renais-

sance de l'Idéalisme'—all point to the undoubted conclusion that, for some time past, in France, as well as Europe, more attention is being paid than ever to religious questions, above all in their connexion with social questions.

Preoccupations of the same sort appear among the most notable plays of the year, such as the 'Repas du Lion,' by M. François de Curel; the 'Mauvais Bergers' of M. Octave Mirbeau; the 'Vassale' of M. Jules Case; and the 'Ainée' of M. Jules Lemaitre. They are not all of the same value; and, without doubt, the 'Repas du Lion' ranks before the others, thanks to the fresh, intrepid, and ingenious, if slightly incoherent manner in which the author has stated the question of the "rapports du capital et du travail," and also to the tragic fashion in which he has represented, in the feudal soul of his hero, the conflict of the future with the past in an aristocrat's son. M. J. Lemaitre's comedy raises questions less lofty, but more delicate, perhaps, and of a nature to pique the curiosity of English readers. How can a Protestant pastor who has some daughters to marry settle them without compromising in some slight degree his character? How can he reconcile his "spiritual" and "temporal" views? And are the means a layman might adopt, such as speculations in Transvaal mines, permissible in the case of a Churchman? There is much else besides this in M. Lemaitre's comedy, in especial two or three characters of young maidens which are felicitous creations. There is also a rare mastery of style, and a singular skilfulness exhibited in daring and saying everything. This feature is wanting somewhat in M. Octave Mirbeau, whose frequently declamatory talent, like his other fine gifts, shows in its very declamations a beautiful strain of pity. His 'Mauvais Bergers' is the history of a strike dramatized. Here, again, we find the struggle between capital and labour. The piece is not ill constructed, and its effects, although somewhat broad, were thrilling on the stage. Madame Sarah Bernhardt here wore the "livery of misery" with as much facility as, on twenty other occasions, she has adopted the mantle of queen or empress. But M. Mirbeau lays too much stress, insists too much, and his impetuosity carries him beyond his mark. He is deficient in moderation and self-possession. It is a pity, for nothing he does is indifferent; and in the 'Mauvais Bergers,' notably, there is a continual vibration of generous feeling which does as much honour to his inspiration as his habitual eloquence does to his talents. The 'Vassale' of M. Jules Case endeavours to deal with a problem often attacked, notably by M. Paul Hervieu—the question of marriage; but it is only half realized. Are such questions suitable for the theatre? In France, at least, general opinion says No. Of course, as the dramatist chooses his special case, he can make one party responsible for all the wrong and the recipient of all the indignation of the audience. On the other hand, illustrious examples going back as far as the 'École des Femmes,' down to the author of 'L'Étrangère' and 'La Princesse Georges,' show that the preoccupation of a thesis to be proved detracts nothing from the merit, as mere drama, of a theatrical piece. There

will be always enough *vaudevilles* for those who only go to the Palais Royal or the Variétés for distraction and an agreeable opportunity to digest. This year they had M. Sardou's 'Paméla,' an historic *vaudeville* in the style of Scribe or Dumas the elder, with the 'Trois Filles de M. Dupont' of M. Eugène Brieux, and the 'Mariage Bourgeois' of M. Alfred Capus. I fear it may be somewhat unfair to style these last two *vaudevilles*, and, everything considered, they are not very far from being what we call real comedies of manners. So much cannot be said for the 'Jalousie' of MM. Leclercq and Bisson, or the 'Transatlantiques' of M. Abel Hermant, or the 'Nouveau Jeu' of M. Henry Lavedan. A foreigner would be sadly misled if he saw in them a picture of French society, or even of the life of Paris. The manners of a few *fétards* or a few *boulevardiers* are not all Paris, and all Paris is not all France.

A great number of verse dramas have appeared this year: the 'Frédégonde' of M. Dubout, the 'Cyrano de Bergerac' of M. E. Rostand, the 'Don Juan de Manara' of M. Haraucourt, the 'Martyre' of M. Jean Richepin; and why should not I add the 'Ville Morte' of M. G. d'Annunzio? The 'Ville Morte' is a poem in prose, in which observations of a very subtle psychology, realistic and symbolic by turns, are expressed in a language both romantic and precise. On the contrary, the 'Frédégonde' of M. Dubout and the 'Martyre' of M. Richepin are respectively pseudo-classic tragedy, and drama or melodrama of the false romantic sort, and the more artificial for the bias of realism exhibited by their authors. The first is taken from the 'Récits Mérovingiens' of Augustin Thierry, the second from some nondescript confusion of the essence of Christianity with the profanest element in the passions of love. A similar combination is readily discernible in the 'Don Juan' of M. Haraucourt; the atmosphere is that of an ardent sensuality, also studied in the 'Passé' of M. G. de Porto Rico. The latter piece, which does not come under any of the previous heads, is a psychological—or rather physio-psychological—drama in prose, distinguished by bold and penetrating, but decidedly unpleasant observation. Given at the Odéon, 'Le Passé' is one of the least successful pieces of the year, yet one of the strongest, if not the best constructed, and perhaps, with the 'Repas du Lion,' in quite another kind, the most worthy of notice. The success of the twelve months, 'Cyrano de Bergerac,' is, I have no doubt, known to most of my readers, and Heaven forbid that I should deny its singular merit! It has life, youth, and gaiety, but for a five-act piece in verse it lacks depth and originality somewhat. This is not an essential point, and does not raise any question of art or groundwork. M. Rostand is an admirable artist, and his present play marks a decided advance on his previous efforts. He must, however, mould his verse to a more precious metal of more homogeneity and strength.

May I recommend our poets to do the same? We have many very clever ones, both old and young, and two or three who are more than distinguished. Whence comes it that we find them too clever? Is it not

because they lack not exactly originality, but personality? But this is also due to their being trained in the teaching of what we call the "Parnassian" school, as the declared intention of the school has been to react against the abuse of finery on the part of the romantics. In conformity with this principle, 'Les Siècles Morts' of M. le Vte. de Guerne was nothing but a development—often, it is true, magnificent—of the 'Poèmes Antiques' of Leconte de Lisle; but there is more liberty, in some sort, and more ease in his 'Bois Sacré.' There is still more of the kind in the 'Jeux Rustiques et Divins' of M. Henri de Régnier, one of the masters of the young school, and one of the most indubitable poets and artists of recent years. His poems are distinguished by the sharp outlines with which his precise and coloured visions stand out slowly and insensibly against a background of shade and obscurity, and by the effect of fidelity secured by a poet who reproduces sensations in combination with an artist who finds the means, words, and rhythms to make his images real. If the verses of M. de Régnier are those of an artist—by which I mean a sculptor or painter—M. Samain's poems are those of a musician in his collection entitled 'Au Jardin de l'Infante.' There are many pieces whose insinuating and winning charm is precisely of the sort which defies analysis. I must not omit in this hasty account two other collections—one by M. Francis Vielé-Griffin, 'La Clarté de Vie,' and another by M. Henri Ronger, entitled 'Poèmes Fabuleux.' If rhetoric was not so prominent in the latter, and the former indulged in fewer liberties with prosody, they would serve well to limit the actual term of this evolution of lyrics in the direction of music—an evolution not so long since predicted, or rather prepared, by Paul Verlaine in France, and canonized all over the world by the success of Wagner.

I now turn to the novel. At starting I must regret that I have no room here to speak in detail of the 'Jacquine Vanesse' of M. Victor Cherbuliez, of the 'Boisfleury' of M. André Theuriot, of the last novel of Daudet, 'Soutien de Famille,' of the collection of M. Paul Bourget under the title of 'Complications Sentimentales,' which contains three of his most interesting stories, or the 'Paris' of M. Zola. 'Paris' appears to me much more interesting, better "documented," and more significant than 'Rome' or 'Lourdes.' M. Bourget's work displays his extraordinary powers of analysis to perfection. Daudet's deserves an entire study to itself. As for 'Boisfleury' and 'Jacquine Vanesse,' it is enough to say to English readers that they are worthy of their authors' reputations. For many years M. Theuriot has been the recognized exponent of provincial life and woodland nature; and no one could draw with more wit, malice, and art than M. Cherbuliez portraits more like very various originals, or more "unique" of their kind, and yet more human. I say nothing either of M. de Vogüé (to whom I shall return later) or of Pierre Loti, M. Paul Hervieu, M. René Bazin, or M. Marcel Prévost, who have unfortunately done nothing or almost nothing this year. In the same expression of regret I may include M. d'Annunzio, the Italian poet, who, thanks to his translator,

M. Hérèlle, may really be called a French novelist.

But five other novels are awaiting notice, which all mark what we call a "date" in the career of their authors. First I place 'Le Mannequin d'Osier' of M. Anatole France, following his 'Orme du Mail.' The notable thing in these two volumes is the talent of their author, which has never been more original—so original as to be disconcerting—and above all the way in which he has succeeded with a minimum of intrigue in producing a most lively and ironical impression of the life of to-day. The book exhibits no determined purpose, except that of looking on as a philosophic spectator at the eternal comedy of humanity—no "hero," no "catastrophes," hardly a few events of the ordinary sort, but mere talks and talkers in the streets, under "les ormes du mail," or in the back shop of the bookseller in the little town. A world of prefects, generals, wives, daughters, bishops, priests, engage in commonplace conversation with an air of paradox, or, to put it the other way round, paradoxes in all their mouths assume the appearance of truisms. The wit of the author, without indulgence or compassion, circulates amongst them without their knowing it, spurs them on, and drags from them the avowal of their follies, their small ambitions, the secret of their true character. The whole amounts to a novel of a new sort, the desultory character of which resembles life itself, while its cruel and dissolving irony makes a more realistic work than any of Balzac's or Flaubert's, more amusing and more disquieting. 'La Cathédrale,' by Huysmans, is equally devoid of intrigue and even of characters, but the perusal of it is, on the contrary, infinitely more laborious, and, in fine, less diverting. "Multæ sunt mansiones in domo patris." There are many mansions, and many ways to reach them. M. Huysmans has chosen the way of art, and if ever he is converted to Christianity, it will be the work of Gothic architecture, the plain chant, and Christian symbolism. Nothing could be more natural or more legitimate. The character of a religion is impressed on all its works, and Gothic architecture is no less a revelation of the grandeur of Christianity than the Acropolis and the Parthenon are of the Greek genius. But the ordinary reader, and even the reader who finds himself most in sympathy with the ideas of M. Huysmans, will find too much archæology in 'La Cathédrale,' too much history, too much of the singular and *bizarre*, and too many childish comparisons. There are also too many unseemly, if not profane expressions, calculated to degrade the feelings which the book should inspire. M. Huysmans's manner of writing exaggerates the annoyance of these comparisons. One does not like to see confession, for instance, compared in all seriousness to the cleaning of plates and dishes, and the pricks of the conscience to hiccoughs. The style of the book is very personal, and, so to speak, "invented," never commonplace, always unexpected, picturesque and humorous, but still too deeply rooted in the depths of the old naturalism. 'Les Déracinés,' the novel of M. Maurice Barrès, is of quite another sort, and may be styled political or socio-

logical. This explains the length of the dissertations to be found in it on a number of subjects not usually dealt with by novelists, but M. Barrès has always nursed political ambitions, a fact which explains the assurance with which he remodels French society. The "uprooted ones" are a group of young men who leave Nancy to complete their education and win fame and fortune at Paris. The result of such procedure, the author desires to show, is not happy. For one success there are ten failures; some aspirants end in poverty, crime, and need, like two of the heroes of 'Les Déracinés,' others in a mediocrity more painful to their pride than poverty itself; and while Paris is warmed, or rather thrown into a fever, by the ardour of these acquisitions from the country, solitude, silence, and a dull calm form the lot of the rest of France. There is some truth doubtless in this, but also much exaggeration. Marseilles or Lyons, Bordeaux or Toulouse, Nancy even, or smaller towns still, are not yet so mummified as the author would have us believe. And what remedy is there? M. Barrès will explain no doubt, as 'Les Déracinés' is only a beginning. Meanwhile, why does he not set the example and move to his favourite Nancy instead of living at Paris? I do not grudge MM. Paul and Victor Margueritte the success of 'Le Désastre.' This is the unforgettable capitulation of Metz in 1870. No more tragic and exact picture could have been painted than that of the two sons of General Margueritte, one of those who found death and glory at Sedan. Those who speak of military actions possess a great advantage if they can boast a soldier's blood in their veins, and this makes the difference—a whole abyss of difference—between 'Le Désastre' and 'La Débâcle.' The brothers have not hidden or disguised anything, but differ from M. Zola in touching a bleeding wound with pious hands, in showing that this awful calamity did not discredit any of the qualities of the race of French soldiers. I like as well, though for different reasons, the last novel of M. É. Rod, 'Le Ménage du Pasteur Naudé,' and I readily recognize in it his masterpiece. One cannot serve two masters at once, and the heart of man is not sufficiently large to hold at the same time all that is most passionate in the love of the creature, and all that is most noble, but necessarily impersonal, in the love of God. Such is the theme of M. Rod's book, developed with a freedom and simplicity of means, a sure tact, and a nobility which I can only characterize as admirable. M. Rod has also made an excellent choice of environment for his story in the old and melancholy city of La Rochelle; and Protestant as he is, I need scarcely say that his book reveals no intention of satire, still less of proselytism.

Other novels worth notice are 'Temple d'Amour,' by M. Rémy Saint-Maurice; 'Golo,' by M. Pol Neveux; 'Devant le Bonheur,' by M. Jean Thorel; 'La Confession d'un Enfant du Siècle,' by M. M. Corday; and the 'Saint Cendre' of M. Maindron. This last author, I warn the reader, is not for bread-and-butter misses. To write a history of the sixteenth century and to get thoroughly at home, M. Maindron has re-read Brantôme, one can see, and not forgotten



him sufficiently. But in spite of the undue licence of some scenes, one cannot help praising the erudition, the sense of the picturesque, and the local colour in this reconstruction of an epoch; it would be equal to 'La Chronique de Charles IX.' by Prosper Mérimée, if Mérimée had not had the luck to come first, and had not shown a sobriety the later man lacks.

Some dozen new letters of Mérimée have been lately published. I will not repeat Beuchot's comment on Voltaire, and say that letters of Mérimée will be rediscovered "till the Judgment Day"; but I know that there are still some unpublished, and hope that they may appear and make his correspondence complete. *La Revue de Paris* has gone on publishing the letters of Balzac. We have seen two new volumes of the correspondence of Lamennais under the title 'Lettres Inédites de Lamennais à Montalembert' and 'Un Lamennais Inconnu,' containing his letters to Benoît d'Azy. Other letters, addressed to Emmanuel d'Alzon, have been published in the *Revue Bleue*, but not yet collected into a volume. People have been busy with Lamennais for some time, and have every reason to be so if his influence is responsible for what is variously called "Christianisme Social" and "Socialisme Chrétien" in proportion as the Christianity or Socialism is predominant. The second volume of Victor Hugo's correspondence is less interesting. Not so the 'Correspondance de Renan avec M. Berthelot,' which contains many fine passages. I may also note here that Madame Darmesteter's 'Life of Renan,' which throws much light on the personality of the master, has lately appeared in a French translation.

One is sometimes inclined to protest against posthumous indiscretions, and to defend authors against themselves, if their letters compromise them; but documents of the sort afford such precise information that one ends by excusing and even thanking the indiscreet. Look at Madame A. Barine's book 'Névrosés,' and admire in this study of literary pathology the part played by the letters of Gérard de Nerval, and the indiscretion of Edgar Poe's biographers. There is much else in the book on the effects of wine, alcohol, opium—and pure "folie" in Gérard de Nerval's case—on eccentric men of genius. English readers will best be able to judge if the author has spoken rightly of De Quincey and Poe. They ought also to pronounce on the merits of 'Ruskin et la Religion de la Beauté,' by M. Robert de la Sizeranne. We can only say that in France no one has spoken of art and aesthetics with greater charm and eloquence for some years. A thesis so recently supported as the 1st of June at the Sorbonne, 'Walter Scott et son Influence sur le Mouvement Romantique,' by M. L. Maigrin, I do not know myself, but it has been recommended to me as capital by such good judges as M. Émile Faguet and M. Alexandre Beljame, who translated 'Macbeth' so well. I have, on the contrary, personal knowledge of the 'Écrivains Étrangers' of M. T. de Wyzewa; the 'Henri Heine' of M. J. Legras; the 'Ferdinand Lassalle' of M. Ernest Seillière; the 'Richard Wagner, Poète et Penseur,' of M. Henri Lichtenberger, and his monograph on 'La Philosophie de Nietzsche'; a big,

learned book by M. Ch. Andler on 'Les Origines du Socialisme d'État en Allemagne'; the book of M. Jean Dornis, who is, I believe, a lady, on 'La Poésie Italienne Contemporaine'; and the book by Madame Th. Bentzon, 'Choses et Gens d'Amérique.' Her profound knowledge of English and her talent for observation have enabled her to see further into her subject than anybody else has done. To the collection of "Grands Écrivains Français" have been added two new volumes—'Mairieux,' by M. Gaston Deschamps, and 'Racine,' by M. Gustave Larroumet. M. Charles Livet, before he died, had time to see the appearance of the third and last volume of his 'Lexique Comparé de la Langue de Molière.' This is a great help to the vexed question of Molière's style. From La Bruyère, who reproached Molière with not having known how to avoid "le jargon et le barbarisme," down to Edmond Scherer, nearly all the purists have quarrelled more or less bitterly with some parts of his style. It is somewhat surprising that no aspirant has chosen this as a thesis for his doctorate; the present book would supply the necessary material. M. Louis Bertrand in his work on 'La Fin du Classicisme dans les Dernières Années du XVIII<sup>e</sup> Siècle,' and M. Henri Potez in his book on 'L'Élégie en France depuis Parny jusqu'à Lamartine,' both agree that André Chénier is the last of the classics—an opinion in which I entirely concur. He is as classic as Ronsard, and more classic even than Boileau. This idea I have developed in a 'Manuel de l'Histoire de la Littérature Française,' which I published last November. M. Joseph Vianey's monograph on 'Mathurin Regnier,' M. des Granges's on 'Geffroy et la Critique Dramatique sous le Consulat et l'Empire,' and M. Paul Stapfer's somewhat curiously entitled 'Bosquet—Adolphe Monod,' have all been crowned by the French Academy. M. Zyromski in a book on 'Lamartine, Poète Lyrique,' and M. Strowski in another on 'Saint François de Sales,' have also made interesting contributions to the history of French literature. M. Émile Faguet has published 'Drame Ancien, Drame Moderne,' which is full of piquant comparisons of the Greek, French, and English theatres; and M. René Doumic, before leaving for America to discourse on romanticism to the students of Harvard, a new series of his 'Études sur l'Histoire de la Littérature Française.'

Two volumes may well form the transition to history: 'Voltaire avant et pendant la Guerre de Sept Ans,' by the Duc de Broglie, and the 'Histoire et Poésie' of the Vicomte E. M. de Vogüé. In the latter a natural nobility of thought and a talent for writing equal to that of Chateaubriand are notable, but M. de Vogüé differs from the great romanticist in being familiar with all the latest discoveries of the day in science. The volume of the Duc de Broglie is a study of Voltaire's relations with Louis XV. and Frederick the Great. It would be a mistake to say that the work increases our respect or admiration for Voltaire, unless, indeed, he wins some applause for the beauty of his impudence. It is, at any rate, amusing. In the two volumes which M. Lecestre has published under the title of 'Lettres Inédites de Napoléon I<sup>er</sup>,' many people have seen a new side of Napoleon. They are composed of certain letters which the editors

of the 'Correspondance' thought it necessary to keep back, as they did not do much credit to his character. They thus create a one-sided and exaggerated impression, and exhibit a very unfair amount of egotism, violence, passion, and despotism. They will be read, however, by those who wish to form a true idea of Napoleon, together with the two volumes of M. Frédéric Masson on 'Napoléon et sa Famille,' and the two of M. Arthur Chuquet on 'La Jeunesse de Napoléon,' the first of which is entitled 'Brienne' and the second 'La Révolution.' Both authors are well known, and both works are full of unedited documents. Sallust says, "Arduum res gestas scribere," and the difficulty of knowing all the necessary facts is suggested by the amount of things we did not know revealed quite lately in the 'Lettres adressées d'Algérie au Général de Castellane,' published by one of his daughters, Madame la Comtesse de Beaulaincourt.

Under history and biography I must also notice the volume of M. de Heidenstamm, a Swede who writes most agreeable French, on the subject of 'Ulrique Éléonore, Reine de Suède,' sister of Frederick the Great and mother of Gustavus III. We only know her through Voltaire's correspondence and a madrigal, a masterpiece of the sort, which he addressed to her. We did not know much either of that Marie, who became Queen of Poland, and the wife of the great Sobieski, whose history M. Waliszewski has told in his 'Marysienka.' We were better acquainted with the lively lady who figures in M. le Comte d'Haussonville's recent book 'L'Alliance Savoyarde et la Duchesse de Bourgogne,' in which biographical history may be said to pass into diplomatic or general history. Here may be classed the somewhat heavy volume of M. Alfred Baragnon on 'La Maison de Savoie et la Triple Alliance au XVII<sup>e</sup> Siècle,' and 'L'Alliance Autrichienne,' at the period of the opening of the Seven Years' War, by the Duc de Broglie. This fine volume terminates that diplomatic, political, and military history of the war of the Austrian succession which has taken years to write, and which cannot be too highly praised. It is a model of the art of the historian in clearness of composition and unequalled ease of style.

I must not terminate this rapid and summary survey without referring to the book of M. Reuss on 'L'Alsace au XVII<sup>e</sup> Siècle,' and the first two volumes of the 'Histoire de Bretagne' of Comte A. de la Borderie. M. Albert Sorel, M. le Comte Vandal, M. Henry Houssaye, and M. G. Hanotaux have published nothing in the way of history this year, or only fragments of volumes to be published in the near future. Their efforts are awaited with impatience. Finally, in this place, though they are more philosophy than historical, must be mentioned four large volumes by M. Renouvier, 'Philosophie Analytique de l'Histoire.' Why, indeed, do we write history if not to philosophize? We go to history in order to know ourselves better, and by means of this increasingly accurate, extended, and various knowledge we flatter ourselves that we can gather some information about our destiny. This is the object of the philosophy of history, which has sometimes been met with an affectation of disdain; yet we

return to it as the very end and aim of history, its *raison d'être*, and the justification of the interest we should not otherwise take in the queen Ulrique Éléonore or Marysienka. I may say also that history is the gate by which ideas enter into literature. And, as I indicated at the beginning of this article, it is not sufficient for a book to be full of ideas to be qualified as "literature": it must have some qualities of form and style which raise it above its fellows. But it is not enough for its form to be original or exquisite: it must contain ideas, too! Nothing is more generally admitted—in theory, at least, and discussion—and nothing is more forgotten by historians of literature, or less put into practice, than this two-sided truism. F. BRUNETIÈRE.

#### GERMANY.

FIFTY years have gone by since the French Revolution of February and the German of March, 1848. The "crazy year," as it has been called, that put an end to absolutism in Vienna and Berlin, and to the dominion of the German "Bundestag" at Frankfort, also marked an era in German literature. Only then were the abolition of the censorship and the liberation of the press fully realized throughout the whole extent of German-speaking lands. Before that date the exemption from the censorship of works that filled more than twenty sheets of printed matter was regarded as the utmost limit of liberal legislation. The result was the existence before 1848 of a "literature of exile," which became more popular and influential than the home product. Its headquarters for Austria, at that time most grievously weighed down under the repressive sway of Metternich, were situated outside the political boundary, in the other states of the German *Bund*, especially the neighbouring Saxony, where Leipzig was its centre; for Prussia and the central and smaller states they were in France and Switzerland, with Paris and Zürich as gathering places. The political satire of Boerne and Heine emanated from the Seine, the revolutionary lyrics of Herwegh and Freiligrath from the Limmat. The seed sown at that time, and checked in the germ by the reaction following on the year of revolution, only reached its complete development with the establishment of the new German Empire after the conclusion of the Franco-Prussian War. The transformation is so great that it is difficult for the reader to picture to himself such press conditions as then prevailed. The police prohibition, which in pre-revolutionary days almost invariably attacked every literary production that towered ever so little above a monotonous mediocrity, is a most unusual occurrence nowadays, even in the domain of the drama, naturally the most susceptible. As a rule only works of more or less dubious morality, such as Max Halbe's 'Jugend' and 'Lebenswende,' or such as are suspected of intentional or unintentional satire, like Fulda's 'Talisman,' have fallen victims to it, and even those only in a limited degree. This year, however, its attacks have been directed against a work which, both on account of its subject and its author, must be regarded as the greatest of his creations, and his fate could not fail to arouse widespread excitement.

Hermann Sudermann and Gerhart Hauptmann are the foremost dramatists of the day, the former excelling in dramatic presentation, the latter in poetic effect. Sudermann has now followed up his middle-class dramas, such as 'Ehre,' 'Heimat,' 'Sodoms Ende,' and 'Das Glück im Winkel,' which were remarkable for their convincing realism, by a work distinguished for its elevated style and wide historic outlook. This is a tragedy, 'Johannes,' dealing with the history of the forerunner of the Saviour. A "Christian state," such as Prussia still is officially, even though it does not use the term, cannot be blamed for objecting to see personages hallowed by tradition and religious veneration made the subject of dramatic liberties and too vivid actual presentation. On this account the performance of this tragedy in Berlin was postponed until January 14th, 1898, although it had been ready some time previously, and then it was not the Court stage of the royal *Schauspielhaus*, but the private stage of the Deutsches Theater, that witnessed the performance. The author has successfully evaded the difficulty of bringing the Saviour Himself on the stage, a proceeding to which the mysteries of the Middle Ages took no exception. He introduces an element of dramatic conflict into the character of the Baptist, whose fortunes are, however, more suited for epic than dramatic treatment. According to the Bible, John was beheaded to satisfy the vengeance of Herodias, because he had denounced her adultery with Herod Antipas, whom she afterwards married. According to Josephus, it was because the popular movement resulting from his preaching led the authorities to fear a dangerous revolution. Neither of these reasons satisfies our author: he seeks a deeper motive. The prophet is doubtless a stern foe to the adulterous pair, and likewise an inspired herald of the coming Kingdom of Heaven. But in the very moment when he is about to cast a stone at the princely pair as unworthy to enter the Temple, and thus give the signal for a disturbance, it falls powerless from his hand, and he is unresistingly taken captive by Herod's officers. The cause of this sudden revulsion is neither a change in his moral judgment of the sinners nor fear of their authority, but misdoubt of himself. In his imagination the promised Messiah is "a king of hosts, girt with golden armour, his sword extended above his head, to awaken the people of the Lord."

But the pilgrim Simon from Galilee has taught him a saying learnt from the "Carpenter's son," that love is higher than the law and sacrifice. An old beggarwoman crouching by the Temple steps declines to receive his message. "I desire not thy Messiah. My Messiah shall be no king. When kings come they come to kings. None has ever yet come to us, the poor." The prophet of the Messiah begins to doubt his own conception. His strength is shattered from within, because his faith in his own mission is gone. From his prison he sends three disciples to the young Jesus in Galilee, whom, as he now remembers, he baptized many years ago in the Jordan. He bids them ask, "Art thou He that should come, or look we for another?" And adds these words: "I believe I shall not die until ye

return!" And they do return just as he is being led to death. Herod, though unwilling, has yielded to the desire of his stepdaughter Salome, who demands as the reward for her dance before the Roman legate Vitellius the head of the Baptist on a golden charger. When John receives the message of the disciples, he cries out as one inspired, "Behold, He hath the bride, He is the bridegroom. But the friend of the bridegroom stands and hearkens and rejoices at the voice of Him that cometh." Scarcely has his head fallen when sounds of rejoicing are heard in the street, and in reply to Herod, who asks what is taking place, comes the answer, "They are crying 'Hosannah to the King of the Jews!'" The curtain falls upon the entry of Jesus into Jerusalem.

This conclusion has the effect of the bursting of a storm-cloud which has hung over the action during the whole course of the play. The real victorious hero—who, however, remains invisible—is not John, but Jesus. Christ overcomes the world, the Baptist only conquers his suicidal doubt of the Messianic idea. The victory of Christianity over Judaism and heathendom constitutes the outward historic procedure of the drama; the victory of faith over doubt marks its inner psychological meaning. Both are weakened by a certain insignificance: one because its representative is never seen, but only proclaimed, the other because the action takes place in the hidden depths of the doubter's heart. The poet, as a skilful dramatic craftsman, must enrich the simple Scriptural action with episodes, and he has sought to enliven the monotony of the painful mental conflict which burdens the first three acts by startling contrasts and glowing colouring in the fourth and fifth. To the former belongs the introduction of the chaste Miriam—who cherishes a pure passion for the fiery preacher of repentance, and suffers death for his sake—side by side with the sensuous Salome, who, though a king's daughter, also loves the Baptist, and when he repulses her revenges herself by compassing his death. In the latter we have the sharp contrast between the preacher of the desert, in his hairy garb, and the luxurious Court of the sinful princes who dwell in purple and gold; between the riotous banquet and Salome's seductive wooing on the one hand, and the self-tormenting asceticism and shameful execution of the Baptist on the other. The diction (concise and Scriptural in the mouth of the spiritual and sacred persons, ornate and full of colour as spoken by the sensual and worldly ones) is in harmony with the characters and the historical colouring.

Compared with this work, in subject the most elevated and in form the most complete of the year's productions, the other dramatic creations occupy a second or even inferior place. Historic drama, except when, like Josef Lauff's 'Burggraf von Zollern,' it possesses a dynastic family interest, is vanishing from the scene. The Goths of the general migration—unless, like Sudermann's Ostrogoth 'Teias,' they are compressed into the short space of a single act, and appear in situations of general human interest, compelling even those deadly foes and conquerors, Procopius and Narses, to admira-



tion—are unable, in spite of all our national enthusiasm, to attract an audience in a modern theatre, as is shown by the cool reception accorded to 'Alarich, König der Westgothen,' by Verdy du Vernois. But even events lying much nearer our own time, like the heroic and, in its way, unique struggle of the Tyrolese in 1809, which Karl Immermann once celebrated in his touching 'Trauerspiel in Tirol,' and B. Auerbach treated in his 'Sandwirth Andreas Hofer,' though less successful than his Schwarzwald 'Wadeleswirth,' find it difficult to maintain themselves on the boards, or even, as is the case with the next mentioned, to get upon them at all. The scenes from the Tyrolese rebellion, composed for the most part by Carl Wolf, himself one of the people—which, like the Ober-Ammergau Passion Play, are represented by peasants, and take place every year in the open air near Meran, sometimes on historic ground, to the accompaniment of plentiful artillery—are decidedly interesting, but make no claim to literary value. However, the latest treatment of the subject, also by a Tyrolese, Karl Domanig, is remarkable both for its compass and quality. The poet does not restrict his abundant material to the personality of the "Landlord of the Sandhof at Passeyer," whose memory overshadows all the rest, but extends it to his companions, whose heroism all but rivalled his own, and aims at preserving the strictest historic fidelity. This treatment is especially valuable for the personality of Andreas Hofer, whose character, rendered legendary by his martyrdom, has been unduly glorified on the one hand and as undeservedly blackened on the other. The naïve grandeur of this Tyrolese peasant hero receives no more valuable testimony than the fact that historic accuracy, while laying bare his weaknesses, removes none of his pathos. The "trilogy," as its author designates it, consists of two dramas, 'Speckbacher' and 'Der Kronenwirth von Hall,' and a tragedy, 'Der Sandwirth.' It has also a prelude, 'Die Braut des Vaterlands,' and an epilogue, 'Hofers Denkmal,' in the "Hofkirche" at Innsbruck. Of these, 'Der Kronenwirth' was acted by the peasants under the author's direction at Schwatz, in the Lower Inn valley. The whole constitutes a noble poetic monument, worthy of replacing those other well-meaning, but very imperfect performances.

At the present time the stage is held by coarse popular plays, farces, *bourgeois* drama, dramatized stories, and of late fairy tales, with all the customary musical and optical effects. In the first category Ludwig Anzengruber has found disciples. The subject of 'Bartel Turaser,' by Philipp Langmann, is derived from the unvarnished realities of working-class life. The hero who gives his name to the play is a worthy husband, father, and workman, who takes part in a strike. The funds fail, the sick children cry for bread. The manager, against whom the men are in revolt, offers the man a considerable sum if he will desert his comrades and give evidence in his favour. His wife succeeds in persuading him; he yields to temptation, and takes the money. But the desired blessing is wanting: the bread for the children comes too late. The plentiful food, which is the fruit of treachery, instead of nourishing the children,

helps to kill them. Bartel's conscience awakens; of his own free will he surrenders himself to judgment for his false testimony. The action is well rounded and the characters sharply defined, but the introduction of the starvation element is a little beyond what the stage can endure. Ugolino's starvation tower is gruesome enough in epic treatment; in the drama, as was shown long ago by Gerstenberg's 'Ugolino,' it belongs to the domain of what Aristotle designates as "horrible" (*μικρον*), and excludes from the stage. Farces like the amusing 'Hans Hucklebein,' by that prolific writer Oscar Blumenthal, and the summer holiday comedy 'Im weissen Rössl,' by the same author in conjunction with Gustav Kadelburg, expect and find only ephemeral success. L. Fulda's new play 'Die Jugendfreunde' does not come up to that accomplished writer's satiric fairy drama 'Der Talisman,' nor yet his 'Verlorenes Paradies,' which touched on the verge of the social question without exceeding the limits allowed in a Court theatre. J. J. David, an esteemed writer of verse and fiction, has ventured into the domain of drama, so often fatal to novelists, and followed up his harsh, though pithy peasant tragedy 'Hagars Sohn,' which appeared some years ago, by a play called 'Neigung.' The very ordinary situation which represents a poor, but worthy man in love with an equally poor and worthy girl, and demanding her hand of her mother, acquires a piquant element from the attitude of that mother, who, instead of rejoicing in her daughter's unexpected good luck in meeting with a lover, opposes the inclinations of both, and induces her daughter to renounce her suitor and the man to withdraw his suit. The scene in which the mother, hitherto silent and long suffering, suddenly breaks through her reserve, and in an outpouring of eloquence points out to both the risks of a marriage which originates only in inclination, hoping thus to deter them from entering upon it, is the great central situation, to which all that precedes leads up, and from which all that follows is developed. Compared with this all the rest must be regarded as only supplementary and episodic—even the clearly marked delineation of the father's character, the half-comic, half-tragic schemer and speculator, who is urged to his death by his mania for inventions. The unhappy woman, who has endured in silence the thirty years of misery which the husband of her inclination has brought upon her, believes it to be both her right and her duty to save her daughter from a similar fate. But the mother forgets that her affection was bestowed on a half-crazy fool, whom she mistook for a genius, and her daughter's on a modest and respectable man; and as the latter, by a convenient piece of theatrical machinery, comes in for a small legacy in the nick of time, and thus undoes the mischief wrought by the father, there remains no reason for resisting inclination, and the play ends with marriage after all. In spite of the author's tendency to minute character drawing and the detail with which he describes a muddle-headed dreamer, he has succeeded in presenting a dramatically complete action. Very different is 'Agnes Jordan,' a domestic drama by Georg Hirschfeld, who sprang into fame

through his successful play 'Die Mütter.' Like an ordinary tale, it presents the heroine's whole biography in chronological order. In a series of four connected pictures—1865, 1873, 1882, and 1896—it comprises a period of thirty-one years and the development of a marriage in Berlin middle-class life. In the first act Agnes, a pretty and superficially educated girl, marries a handsome and feeble coxcomb; in the second act the union has virtually come to an end; in the third, nine years after, they are all but separated in reality. The injured wife has taken refuge in her parents' house, but, yielding to the prayers of her sick child, who pines for the mother's care, she decides not to insist on divorce, and returns to her husband's house. In the last act, another fourteen years later, the children are grown up and have turned out well. The husband is unchanged, but the sacrifice made by the mother for her sons was not in vain. The curtain falls as "the evening sunlight illuminates" Agnes.

Less touching than this sentimental story, but with no better claim to the title of drama—perhaps a tragedy escaped from a novelistic egg, and still bearing marks of the shell—is a new play, 'Mutter Erde,' by Max Halbe, whose first production, 'Jugend,' brought him so prominently before the public. Two young people, destined by their parents for one another, marry other persons, but, meeting again years afterwards, are seized with so great a mutual passion that, as there are insuperable obstacles to their lawful union, they voluntarily choose to die together. This is a regular novel theme; but the peculiarity of the motive introduced by the author consists in tracing the catastrophe not so much to the character of the personages as to that of the place whence both are sprung. Both are children of the same district, and as they grow estranged from one another as soon as they are removed from it, so they are drawn together again as soon as they return to it once more. The influence which induces their tragic end is not so much what they exercise over one another as what their native land exercises over both. The same "Mother Earth" which gave birth to both becomes their grave. Both fall almost involuntary victims to the mood with which their old home inspires them, and the author has consistently throughout the play laid the chief stress on the development of this mood. As the fragrance of the native "red earth" breathes through the writings of the Westphalian poet Anna von Droste-Hülshoff, so the odour of native earth pervades the hero's whole being from the moment his return to the ancestral castle awakens old sensations and his desire for his early love, and, since it is impossible for him to live in his home, leaves him neither desire nor choice but to be united with her in death. The tragic character of the work is apparent, but it is epic rather than dramatic.

Vanina Vanini is the heroine of a tragic love drama by Paul Heyse, polished and elegant like everything that flows from his pen. It is based upon real events, dealing as it does with the Italian conspiracies of 1822, but it is too much concerned with the narrow limits of the family circle to claim the designation historic. The heroine, who,

in order to secure her lover, denounces his friends, is punished with death by his own hands. Just, but horrible!

Grimm's German fairy stories won admission to the operatic stage some time back with 'Hänsel und Gretel' in Humperdinck's charming setting; 'Königskinder,' by Frau Rosa Bernstein (Ernst Rosmer), also set to music by Humperdinck, has now made its way even to the Royal Theatre in Berlin. Where once none but gods, heroes, and kings could gain admission, the "swineherd" and "goosegirl" have found a place. True, one of them carries a crown in his knapsack, and the other, all among her geese, wears a crown on her head. Both are in very truth "king's children," and as they appear at the gates of the city of Hollabrunn, which is seeking a king at the very moment when, according to a witch's prophecy, he whom they are seeking is to enter the town and become king, they are hailed by the innocent, *i.e.* the children, as "the king and his wife," but driven away with contumely by the multitude, who desire no rogues and vagabonds for their king. Frozen and half starving, they at last exchange the crown to which they had still clung for a piece of bread; but as this, unfortunately for no apparent reason, happens to be poisoned, they perish miserably, dying in each other's arms in the snow. If the author wanted to show that everything is permissible in a fairy tale, she has certainly succeeded.

Since the drama represents the highest point of poetic creation in each particular period, it is worth while to dwell on it at the greatest length. In the domain of lyric verse, so impossible to survey in detail, two works have appeared, distinctive of the difference between Then and Now and their relation to the reading public. Paul Heyse, the most brilliant representative of the classic style founded by Goethe, publishes 'Neue Gedichte und Jugendlieder,' and if we compare these with his first collection, which appeared nearly thirty years ago, we see that as a lyric writer he remains unchanged in age as in youth. Detlef von Liliencron, the chief representative of extreme modern realism in verse, has been exposed, thanks to an appeal made by his friends, to a test which, though in no way conclusive as to his essential merits, is of considerable weight in estimating his standing with the general public. The subscription opened as a national acknowledgment for the author of the 'Adjutantenritte' has met with a very slight response—proof sufficient that the new tendency is still anything but popular. Nor is Paul Heyse, it may be said, popular in the sense in which the term is applied to Heine, Mörike, Uhland, &c. He has not enough of the national and has too much of the exclusive artistic spirit in him for that, and it is this which constitutes him the first among our writers of *vers d'occasion*, using the term in its highest sense.

Paul Heyse's own special domain, not excepting even his novels, will always be the short story. Like Heinrich von Kleist and L. Tieck, whom he follows, and who for their part took the Spaniards and Italians as models, Paul Heyse has set up a type for his successors, even for those who (like the most modern of our writers)

will have nothing to say to him. Masters of the storyteller's art, no matter how different the lines they pursue, have gained from his example depth in the treatment of new problems, and dignity in the form of presentation. Here, as in the lyric domain, there is no lack of contrast between old and new, as is shown by the title, 'Aus alter Schule,' given to her latest collection by Marie von Ebner-Eschenbach, that deservedly popular novelist. Her admirable story 'Mashlan's Frau,' a perfect *genre* study in its strong characterization, presents the mind of a simple peasant woman in a Slav village, and proves conclusively enough that this old school was a good one. 'Tiefe Wasser,' the latest work by Ernst von Wildenbruch, since he has not given us a play this year, comprises five stories, the finest being unquestionably the 'Waidfrau,' with its thoroughly Prussian conflict between an inward vocation and the requirements of universal military service, in which the former is worsted, and along with it the unacknowledged attachment between the once dreaded noble guardsman and his faithful serving-maid. Wildenbruch, himself formerly a Prussian officer, emphasizes the specifically Prussian element, while Ferdinand von Saar, once an Austrian officer, brings out the particularly Austrian and notably the military element. Saar's 'Novellen aus Oesterreich,' like those of his countrywoman the Baroness M. Ebner, draw their roots from his native soil. The latter, daughter of a rich Moravian noble, places her scenes for the most part in the flat, well-watered March valley, and among its Slav villagers. These, too, have a natural "earthy" fragrance; while from Ilse Frapan's new volume of old-fashioned stories of city life breathes the damp atmosphere of the Hamburg canals. Similarly 'Mann und Weib,' the title given to the collected stories of the Swiss writer Goswine von Berlepsch, recalls the fresh hill breezes of the Vienna "cottage quarter," where, far above the capital, and under shelter of the renowned "Turkish entrenchment" thrown up in the days of the Turkish blockade, many authors, male and female, together with their comrades the actors, have taken up their abode. Here we have a Swiss lady who, living in Vienna, has acquired Viennese local colouring; while in 'Fräulein Doctor' a German who has made her home in Switzerland, Ricarda Huch, enters into the peculiar atmosphere of Zurich. Her stories, especially 'Mondreigen von Schlaraffia,' plainly betray the humorous influence of Gottfried Keller's 'Leute von Seldwyla.' Wilhelmine von Hillern, author of that vigorous book 'Geyer-Wally,' has taken up her abode entirely among the peasants of the Ober-Ammergau Passion Play, and her latest "village story," 'S Reis am Wege,' betrays a comprehension of the peasant soul acquired from harsh reality; and, in spite of the poverty of the material, she gives it value and charm by her command of psychological detail. Contrasted with these essentially South German writers may be mentioned, to say nothing of others, Anselm Heine's novelettes and the works 'Unterwegs,' 'Das Leben ist Golden,' and 'Heinz Kirchner,' by that refined writer Adalbert Meinhardt, as representing the North German

element; while that admirable writer of sketches, Marie von Bunsen, depicts the distinctive social life of the Berlin upper classes. Her new story, 'Ein alltägliches Paar,' together with the two which appeared some years ago, 'Gegen den Strom' and 'Udo in England,' forms a regular gallery of amateur photographs of the Brandenburg nobility.

Amid the deluge of novels, 'Arachne,' by Georg Ebers, and 'Ebroin,' by Felix Dahn, are remarkable rather for the names of their authors than the novelty of their contents. We have a sort of impression of having read them both before, although we know well enough that this can only have been among the works of the same authors. Ebers has returned from the excursions which, in company with 'Gred' and 'Barbara Blomberg,' he made into Germany's imperial cities, to his adopted domain the Greek capital of Egypt, where he is as much at home as at Nürnberg and Ratisbon. The scene of the new novel is laid in Alexandria in the time of Ptolemy Philadelphus, but if we disregard a few fine natural descriptions, it is not so much time and place that play the chief part in it as the profound and delicate portrayal of the inner life of the characters. It really presents a twofold action, two interwoven events: a passionate love story and the romance of a sculptor develop side by side and intermingle with one another. In the latter the older writer finds himself, like Paul Heyse, unable to resist the temptation of entering into an artistic argument with the antagonistic modern point of view. He condemns his artist, who will only tolerate the extremest naturalism in art, to the loss of his eyesight. Thus thrown on himself and his inner contemplation and imagination, an unprejudiced conception of art is once more awakened in him. Dahn's new novel, like most of its predecessors, deals with the Great Migration, and shares their strong and weak points. Both have found plentiful imitators. Of these, an Austrian, Guido List, author of 'Carnuntum,' a patriotic novel, is one of the most able. The ruins of this old Roman city, situated on the borders between Lower Austria and the modern Hungary, near the town of Haimburg, have lately been almost completely excavated, and the remains of fine ancient buildings and an extensive amphitheatre brought to light. Here Marcus Aurelius spent three years of his reign; from this as a base he conducted his wars against the Quadi and Marcomanni, the representations of which have come down to us on the column in the Piazza Colonna in Rome, and here he composed a part of his celebrated 'Meditations.' List's novel describes the destruction of the city in the fourth century A.D. by the Germani, and reanimates the picture of its glory with new life and colouring. He is especially successful in his description of the barbarous games in the ancient amphitheatre, and the contrast between the luxurious Romans and simple Teutons. List's countrywoman Ossip Schubert also lays the scene of her latest novel 'Wenn's nur schon Winter wär!' on Austrian soil, but not in ancient times. Like everything she writes, it deals with the immediate present, and instead of the irreconcilable



opposition between two races, she is concerned with the conflict between the lower and the exclusive social classes, which terminates disastrously for the former. The two novels following one another in quick succession by that indefatigable writer A. Wilbrandt, 'Hildegard Mahlmann' and 'Die glückliche Frau,' are not likely to advance the author's position. They will have done their part if they do nothing to lessen the well-earned reputation of the author of 'Adams Söhne' and 'Hermann Ifflinger.'

The hermit of the Saxon Forest celebrated his eighty-third birthday this year; the veteran of the time of struggle for "seagirt" Schleswig-Holstein, the venerable historian of Rome, Theodor Mommsen, his eightieth. H. von Poschinger, the special biographer of the first named, has made some new and important contributions to the history of the former in 'Bismarck und der Bundesrath.' From Schleswig, the native place of the latter, a book has issued with the title 'Schleswig-Holstein's Befreiungskampf,' embodying a somewhat belated protest against the incorporation of the duchies into the Prussian monarchy so energetically advocated by Bismarck. The authors, Jaessen and Samwer, both intimately connected with the Duke of Augustenburg, have to prove not only that the renunciation made by the Duke's father "for himself and his heirs" was not binding on these latter, but also that the exclusion of Duke Frederick was illegal, since he was prepared to accept all the conditions imposed upon him, no matter how severe. But Bismarck, who was specially concerned with preventing the multiplication of small separate states, and strengthening the power of the future German Emperor, was, to use his own expression, possessed by the "demon of Teutonism." In this case, however, Goethe's oft-quoted saying that the devil works evil, but does good, would have a striking confirmation.

Schubart's book 'Goethe's Königsleutnant' is an interesting contribution to Goethe literature. In his autobiography Goethe mentions a certain Count Thorane, who was "lieutenant du roi," i.e., commandant, during the occupation of Goethe's native city of Frankfort by the French at the beginning of the Seven Years' War. He was quartered in the house of Goethe's parents, and the father's hatred of the French brought the two into official antagonism, which might have had disagreeable consequences for the latter had not the Count been appeased by his regard for the family and affection for the little boy, but ten years old at the time. This Count was a great art connoisseur, and ordered a number of pictures with Biblical subjects to be painted according to his own directions by the Frankfort artists who frequented the Goethes' house. These were destined for the adornment of his seat in Provence. The author has succeeded in rediscovering the greater part of these pictures (which were supposed to have disappeared) in their original place on the panelling of the walls in the ancestral chateau of Count Théa de Thorenc—for such was his real name—at Grasse, and thus has established the identity of Goethe's lieutenant. The term "fiction,"

which Goethe cautiously joined to "truth" in the title of his autobiography 'Wahrheit und Dichtung,' does not apply in this case, at any rate.

It is impossible to imagine a more striking contrast than that presented by the autobiography of a country Catholic priest, Heinrich Hansjakob, a favourite national writer in the Baden Black Forest, and that of his fellow-Swabian Prince Kraft Hohenlohe, distinguished as a smart lieutenant of the guards at courts and in the field. The pastor, whose modest "Widdum" is buried in an out-of-the-way corner of the Black Forest, in the delights of after-contemplation heads those diary pages which describe his sojourn there 'Im Paradies.' The prince, who is sent by his king to the Viennese Court with no other instructions than to enjoy himself, and who apparently did nothing else, renders his military lord the most important services under this outward appearance, and by means of his keen scent and careful reports contributes not a little to the successful issue of the great war between Austria and Prussia. Chief among the letters published this year are those of the Weinsberg poet and visionary Justinus Kerner, who corresponded with half the great men of his time; of the fanatic apostle of the music of the future, Hans von Bülow; and the volume of correspondence issued under the title 'Wer ist musikalisch?' by Theodor Billroth, no less renowned for his knowledge of musical matters than his skill as a surgeon. Curiously enough, Kerner, the visionary and believer in spirits and mesmerism, although a Protestant, composed sermons for his "colleague in the domain of miracle," the Catholic prelate Prince Alexander Hohenlohe, which the latter used with great effect.

The essay is a good deal neglected in Germany, because the necessary graces of style are often lacking in the scholar, and the requisite fundamental knowledge in the journalist. Two masters in this branch of literature have published books: Hermann Grimm his 'Neue Beiträge zur Culturgeschichte,' while the 'Essays' of Otto Gildemeister, the celebrated translator of Shakespeare, have been collected by his friends. These deal chiefly with artistic and literary subjects, while the sequels to the collected essays and treatises of Heinrich von Sybel and Heinrich von Treitschke deal, like the earlier instalments, only with historic and political questions. Otto Seek, in his 'Geschichte des Untergangs der antiken Welt,' makes a successful attempt at a scholarly history which is at the same time readable and attractive to the general public. The opinion he has expressed in the part already published, that the Emperor Constantine, usually somewhat disparagingly treated by historians, really did deserve the epithet "Great" given him by the Christians, and that, in fact, all the products of that day which were not doomed to perish utterly were the outcome of the Semitic spirit, will arouse strenuous opposition among those friends of Hellenism who claim the doctrine of Christianity as the "last product of the Hellenic spirit," and, moreover, its "last and greatest." The 'Geschichte der Weltliteratur,' by Alexander Baumgärtner, a member of the Society of Jesuits, who also published a

life of Goethe written from his own standpoint, is entitled to recognition, in spite of the unavoidable onesidedness of its conception, as a work of comprehensive learning and attractive presentation. Franz Xaver Kraus, probably our leading authority at the present time on early Christian art, has followed up his great work 'Geschichte der christlichen Kunst' by a volume entitled 'Dante und dessen Verhältniss zu Kunst und Politik,' which proves that the friend and biographer of Petrarch equally admires and comprehends the singer of the 'Divine Comedy.'

The 'Cotta'sche Allgemeine Zeitung' and the 'Cotta'sche Musenalmanach' have always a special interest for Germans because of the connexion with Goethe and Schiller, who published with this firm. The former attained its hundredth anniversary this year; the latter was successfully resuscitated a few years ago under the editorship of Otto Braun. The old Cotta, who loved, when among friends, to trace back his pedigree to the old Roman family of this name, the *gens Aurelia*, was a publisher in the grand manner. He had designated as editor of his paper, the largest at that time appearing in the German language, no less a person than Schiller; when the negotiations with him proved unsuccessful, his choice fell on Ferdinand Huber, the friend of Georg Forster, and second husband of his widow. The *Allgemeine Zeitung* was the only German journal which a German could be sure of finding outside his own country; it was to him what the *Times* still is to an Englishman. Its special feature was the literary supplement which dealt competently with the most important questions in all departments of knowledge, while the best writers and scholars of the nation vied with one another in their desire to contribute to it. The 'Geschichte der Allgemeinen Zeitung,' issued by Eduard Heyck in honour of its centenary, affords a brilliant picture of its varying fortunes and illustrious staff, and at the same time an interesting contribution to the literary and social development of the German people.

The present interest in Eastern Asia recalls the 'Ostasiatische Fragen' and 'Kiautschau,' by M. von Brandt, reputed as one of our most accurate authorities on East Asiatic politics ever since the war between China and Japan. The reputation of the great musician Johannes Brahms, whose death occurred last year, will ensure a welcome also from his English admirers for the affectionate and graceful portrayal of his original character due to his friend and frequent companion at home and abroad, J. Victor Widmann, in his 'Erinnerungen an Brahms.' In the domain of philosophy a treatise by Ferdinand Tönnies affords a proof that the excessive Nietzsche-worship and Nietzsche-mania are beginning to wane. Ludwig Stein's 'Die sociale Frage im Lichte der Philosophie' has been duly corrected and assigned to its proper limits by Emil Reich in the *Ethical Journal* of Chicago. Friedrich Jodl's 'Psychologie,' with its concise and yet comprehensive treatment, may stand beside A. Höfler's almost redundant work, in contrast to the physiological psychology of Wundt's school, as one of the best and clearest contributions (strictly empiric and yet a condensed whole) yet pro-

duced by this branch of philosophy, which is gradually being loosened from its parent stem.

ROBERT ZIMMERMANN.

### GREECE.

THE unfortunate war against Turkey has, of course, been prejudicial to the literary production of the twelvemonth. It has led to various hasty and inferior records of its history. The best historical work of the year is the 'History of the Empire of Nicæa and the Despotism of Epirus (1204-1261),' by M. Anton Miliarakis, who is well known for a number of excellent works on geography. His present subject deserves special notice, as it has not been treated by any one since Finlay's time, whose work was then comprehensive, but it is not adequate now in view of the fresh material available. M. Miliarakis has shown great scholarship, he has made ample and methodical use of his authorities, and he possesses a special taste for geographical questions, many of which are satisfactorily settled.

The relation of Finlay to the history of the Empire of Nicæa is much the same as that of Fallmerayer to the 'History of the Empire of Trebizond,' his book with that title being the best he ever wrote. But here, too, seventy years have enlarged the material which the German historian used, and M. Tryphon Evangelides was happy in his choice of the same subject, in spite of the fact that further unedited matter by Dr. Papadopoulos Kerameus and Prof. Lambros is announced, but still unpublished. Unfortunately his work is carried out in a cursory style, and his method leaves much to be desired. It is not confined to the period of the empire, but is, as its title declares, a 'History of Trebizond from the Earliest Times to our own Day.' The author's obviously wide knowledge of the bibliography of the subject makes his want of industry all the more regrettable. However, his work is useful, and contains much that is new.

M. Michael Lambrynidis has published a 'History of Nauplia from the Oldest Times to the Present Day.' Most of the space is devoted to the Turkish domination and the War of Liberation. The ancient, Roman, and Byzantine periods, and the domination of the Franks and Venetians, come in for shorter notice. With no special talent for history, and little comprehension of archaeology, the author was not sufficiently equipped for his difficult task. The portion dealing with antiquity is mostly an uncritical collection of the old myths. The treatment of archaeological discoveries is deficient in scholarship. The scattered notices of mediæval times have been diligently collected, but with little idea of their relative authority. The quotations are few and unsatisfactory. For the Venetian period the writer has not turned to account the valuable Archivio de' Frari. Far better is the portion concerned with the Turkish domination and the Greek uprising. However, this first attempt to write a connected history of the subject is praiseworthy. A second edition, which is soon to appear, will, it is to be hoped, be more of a success. The annals of Dimititsana, the famous school of Arcadia, the birthplace of several

Greek bishops and patriarchs, have been written with sense and charm by Dr. Jakis Kandiloros.

A new edition of the 'History of the Church from its Founding to our Day,' by a university professor, Anastasius Diomedes Kyriakos, first published in 1881, may be mentioned here as practically a new work, especially for the modern period. It is the only complete history of the kind written in Greek from the Orthodox standpoint.

A Roumanian priest, M. Theodorus Athanasiu, who studied in the theological faculty at Athens, has written on 'The Greek Schools in Roumania' from 1644 to 1821. His thorough and historic account, based on Greek and Roumanian sources, is followed by a very full bibliography of the Greek books printed during the last century in Roumania, and a list of the Greek words in Roumanian. In the second part, on the religious and political influence of Greek schools in Roumania, the merits of Greek culture and the work of the Fanariots are expounded without prejudice. Lastly, I must mention the half-historical, half-political book of the former Minister of Justice, M. George Philaretos, 'Foreign Rule and Kingship in Greece, 1821-1897,' which endeavours to find grounds for the conclusion that Greece has become the sport of foreign interests, whose tool Kings Otto and George have been. But foreign predominance begins as early as under Kapodistrias, as the heading 'Greece under Kapodistrias a Russian Proconsulate' shows. Apart from the views of the author, the book throws much light on the exterior policy of Greece and the course of the intrigues of foreign Cabinets. The detailed work in two volumes by M. Charisios Papamarku, 'The Reading-books of the School Children of Greece,' though a polemic in character, is not confined to answering his critics, but engages in a pedagogic discussion of the basis of good school-books.

In philology I must mention first the 'Illustrations of Byzantine Proverbs,' by Prof. Nicolaos Politis, an excellent book by the well-known authority on folk-lore, who promises at an early date the first part of his great critical edition of middle and modern Greek proverbs. I must notice also here the monograph on Plato's 'Laws,' by M. Miltiades Pantazis; 'Music among the Ancient Greeks and the Delphic Hymn to Apollo,' by M. Themistokles Polykrates; 'Sea Tactics of the Ancients, after the MS. of the Ambrosiana,' by M. Konstantin Rados; and 'Philologica,' by M. Demetrios Angelides, which contains (1) the Swallow Song (*χελιδόνισμα*), (2) collations of the MSS. of the commentary of St. Chrysostom to St. John's Gospel, (3) the handwriting of the MSS. of Theophilos Korydaleus. Lastly, Prof. Lambros has published a catalogue of 104 codices preserved in the Hagia monastery in Andros, with a few documents of the year 1652 referring to the Metropolitan Church of Sofia.

'The Dream of Janniris,' by M. Johann Pyscharis, is more of a lengthy novel than a romance. It is a love story, without much action or intrigue, written in the popular dialect which the author (a Professor of Modern Greek in Paris) always affects, with peculiar and not universally popular results. The stories of M. Kostas Passajannis are

akin to folk-lore in contents and idiom, while those of Madame Eugenie Zographu show taste and charm. The only books of poetry I can mention are the 'Grave' of M. Kostis Palamas and the 'Songs of the Desert' by Petros Vassilikos, which stands for M. Konstantin Hatzopoulos. The first is a lyrical tribute by a father to a well-loved little son, which not only moves us, but lifts us to the mysterious beyond. The author is accused of being too cryptic, but mystery would seem in place here, if anywhere. M. Hatzopoulos is very clear in his poetry; his desert is a place where he can enjoy his love undisturbed and delight in nature, in which he revels. The young poet possesses true Greek feeling, and has the promise of a great career before him.

The well-known humourist M. Charalambos Anninos has printed his successful comedy 'The Victory of Leonidas.' A pathetic tragedy of one of our most delicate poets, 'Rhigas,' by M. A. Provelegios, is now appearing in a new paper devoted to national education. It deals with the martyr's death of the great prophet of Greek freedom in 1798.

SPYR. P. LAMBROS.

### HOLLAND.

OF late years Holland has been making considerable strides in every department of art. Some of our painters are making headway in England and America; we are sending our musicians abroad, and are reviving our interest in architecture. Our stage has seen original plays, and the works of our thinkers have been translated into foreign languages. What is more, thrifty Holland spends its precious time in reading Dutch books, thrifty Holland even buys them. Of a novel by Couperus a fourth edition is forthcoming. 'Hilda,' a new publication, reached a third edition in six months. The immediate cause of this general revival may be that this year's productions affect the public personally, and lend themselves to discussion.

The event which best characterizes the year is the appearance of the fourth and last volume of Prof. H. P. G. Quack's 'De Socialisten.' The author has devoted over twenty years to chronicling the evolution of Socialism from Plato's time to the present day. His aim is to describe and explain the historic phenomenon of Socialism in the nineteenth century, to urge upon the reader that this ideal is more than a passing error, and to depict the principal Socialist thinkers of all times. From an enthusiastic and poetical nature like the author's no one could expect a totally unbiassed and cool survey, and it would have been little short of a wonder if a strong sympathy for these idealists had not taken hold of him as he worked his way through heaps of books, pamphlets, and periodicals. He has, he tells us, "conversed with them, lived their lives, suffered their agonies, built castles in the air with them," and now loves them, notwithstanding their errors. This mood, scientific or not, gives the book an interest, apart from the fact that the third volume handles the most important period in the history of Socialism with a completeness which will scarcely be found elsewhere.

Mrs. Goekoop's 'Hilda van Suylenburg,' though, of course, not equal to the foregoing work, must be mentioned in the



second place on account of its immense success. It is an attack on all influences, whether legal or not, which may hamper the free development of women, such as their own slowness in perceiving anomalies as well as antiquated and obnoxious laws. Errors, follies, and ideals, she has personified them all in the characters of her story or stories, and the heroine takes to studying law in the hope of righting many wrongs. The book is delightfully partial. The author writes throughout in an attitude of challenge; she vindicates the right of women to rule their own lives and to make the laws which affect their most vital interests. It cannot be said that man's personal attractions have been particularly eulogized in this essay (but that has been done before), nor that Mrs. Goekoop has explored the whole of her own field of research. However, the genuine pathos of her stories, her skill in dashing off an unmistakable portrait with a few strokes, and her distinguished, eloquent style, combine to make one of those books which stay in the memory.

Sociology has been decidedly to the fore this year. We are offered "Social Sketches," nurtured by "Social Ethics," delighted with "Social Tales," and threatened with "Social Poetry." Not "labour" but intellect is working this change. In truth, our working classes lack the faculty of making themselves heard otherwise than by groans. Besides, this is not quite a democratic country, and in many a body, civil and politic, the majority—who are not supposed to know their true interests—are benignantly tyrannized over by an "intellectual minority." A doubt as to whether this is quite right long hindered Miss Helene Mercier, who has written many valuable books on these topics, from beginning social work. This she confesses in 'Sociale Schetsen.' Society, she says, represents such an intricate machinery that even the smallest part ought not to be touched by the inept. Yet her conclusion is that, after seriously exploring the field, women who are burning with a passionate desire to devote their attention to suffering humanity should be allowed to do so. As a matter of fact Miss Mercier's own investigations prove how much valuable work they may do. The chapter, for instance, on the wages of Dutch working men in comparison with English is an extremely useful contribution to sociology. Dr. C. J. Wynaendts Francken has in 'Sociale Ethiek' supplied a popular and very full survey of the theory of naturalists and evolutionists. 'Verzamelde Opstellen,' by F. Van der Goes, are essays by the principal advocates of Socialism in this country. Of the "social stories" referred to above, silence is perhaps the most eloquent criticism. "Social poetry," however, is too remarkable a feature to pass unobserved.

The poet Herman Gorter, who at present edits a Socialist periodical, has published a second edition of his 'Verzen,' together with some new poems, under the title of 'De School der Poezie,' and added a startling preface. In it Mr. Gorter boldly affirms that his poetry and that of his co-revolutionists of 1880 was only that of a school, and that the enormous change in thinking of the present time requires a totally different manner of expression. Those poets, he says, felt such

an aversion to the middle classes that they withdrew from that decaying society and lost themselves in the contemplation of their own lives and souls. The "new poets" will have views immeasurably larger; their ideals will be better than that of individualistic freedom; they will study the many interesting aspects of social life; they will rule their time instead of being ruled. One can only guess at the meaning of all this, as Mr. Gorter does not vouchsafe instances, and some shudder at the idea that the divine Muse is henceforth to occupy herself with factory laws and the eight hours question. Anyhow it will not be easy for Mr. Gorter in his second period to beat the record of his first. A much more agreeable surprise, though little less startling, is the publication of P. C. Boutens's 'Verzen.' Till lately quite unknown, he has all of a sudden reached the first rank. His poems are not the outcome of youthful exuberance, but the work of a man in his riper age, who must have written a good deal to obtain his sure touch. In his verses there is a constant combination of plastic motive with the ebb and flow of sensation. His mastery of the language is nothing short of grand, and the recommendation by Van Deyssel seemed hardly necessary.

Mr. H. J. Boeken has retold the lovely mediæval story of 'Floris and Blanchefloer.' Though it lacks the vivid narrative, the nice delineation of characters, and the charming simplicity of its famous original, this ingenious imitation of the style of the Renaissance deserves praise. Scarcely less poetry is there in 'Een Koning,' by Ary Prins, a monumental piece of imaginative impressionism. A singular poverty of language can scarcely mar the effect of these gorgeous visions and forcible pictures of the Middle Ages. Another instance of poetical prose is 'Psyche,' a parable by Louis Couperus (in *De Gids*). Psyche, the longing, restless soul, flies to the skies on her beloved horse Chimera. It throws her off, leaving her at the feet of the Sphinx, where Prince Eros finds her. He takes her to his kingdom—the present—a paradise in miniature. But after they have had a happy time together, a satyr allures her, and, the wild revelry over, Eros is dead and paradise gone. Her brilliant sister Emeraldalda (Wealth) reigns, and desires Psyche to find the stone which imparts omnipotence. Psyche asks her other sister Astra (Science), but she says that it does not exist, and so say all the spirits in hell, through which Psyche passes. Purified, she brings this joyous message back to Emeraldalda; but the cruel queen crushes poor tender Psyche under the wheels of her chariot and drives away to consult the Sphinx. Not receiving an answer to her urgent questioning, she dashes herself to pieces against the basalt Colossus. Psyche revives and feels purer, more ethereal than ever. She has got new wings and hovers over her own corpse, smiling. She meets again with fiery Chimera, embraces her magnificent neck, and soars back to Prince Eros and her father. These few words can but give a remote idea of the bold imagination, the sumptuousness of detail, the harmony, power, and glow of diction, the deep meaning, and the stirring simplicity of this fable.

A Dutch version has appeared of the 'Merchakatica,' 'Het leemen Wagentje' ('The Toy Cart'), from the Sanskrit and

Prakrit by J. Ph. Vogel, a painstaking work, which is considerably enlarged by very comprehensive notes. To read it requires some study; but this is quite worth while, as the characters of this famous old play are drawn with an admirable blend of worldly experience, and such a knowledge of human nature as was not common some fourteen centuries ago. An adaptation in Dutch has been most ably performed at Amsterdam by the "Nederlandsch Tooneel" Company. This is philosophy in action. Philosophy explained we find in a new series of 'Studies' by Dr. Frederik van Eeden. In 'Foundations of Intelligence' he disentangles psychology from the intolerable jargon in which the builders of nearly all philosophical systems have wrapped it, and renders it intelligible to the general public. Dr. van Eeden's works belong to all times and countries. Mr. J. M. Acket, in a small monograph on the 'De Imitatione Christi,' holds that Thomas à Kempis was not a great man, but a disciple without originality, who "only" thoroughly understood his Bible. Prof. S. A. Naber's life of Allard Pierson contains material enough for four different biographers to start with. Albert Verwey has in 'Toen de Gids werd Opgericht' thrown quite a new light on the family history of the Gids. It is to be regretted, though, that the four separate essays of which this interesting little book consists have not been connected and expanded into a regular account. The publication of the second volume of Dr. P. J. Muller's 'Gouden Eeuw' affords an opportunity to estimate this work as the most concise and, but for the style, the most brilliant account of Holland at her best (1588-1713). Here many books and years of study have been summarized, and subjects which had before received little or no attention have been carefully explained. The result is the most recommendable general history which, perhaps, has ever appeared. On this period we can never hear enough; but our forefathers were, unfortunately, not in the habit of keeping memoirs. Old plays often fill the gaps, and therefore Mr. P. H. van Moerkerken has done good work by commencing the publication of old farces in 'Het Nederlandsch Kluchtspel.'

After the "Golden Age" followed a time of national decay. It has been treated by Dr. H. T. Colenbrander in his 'Era of the Patriots,' which deals with the history of the dissolution of the Dutch Republic in the eighteenth century. In this period of disgrace, which Dutch biographers and historians have never shown much desire to handle, both the chief political parties in Holland were in bondage to one of their great neighbours—England and France. Mr. Colenbrander writes exclusively for the specialist. His work is of considerable importance to students in England and elsewhere, as he has worked through an astonishing amount of printed and written matter, especially in the archives in London, Paris, and Berlin. It is to be deplored that much valuable material known to exist, continues to be unavailable, the publication of the papers of Sir Joseph Yorke, for twenty-five years British Minister at the Hague, being still delayed. Yorke exercised, or attempted to exercise,



a considerable influence on events. A third volume of 'De Patriottentijd' will complete the work. Dr. H. J. Betz enlarges in quite a familiar way on the same period in 'Dames en Heeren uit de vorige Eeuw,' sketches in the manner of Van Effen's *Spectator*. In 'Brechtje Spieghele' Dr. Jan Ten Brink relates a most interesting episode in the life of Hooft. The style is elegant and full of quiet humour. 'Woorden-schat,' edited by Taco H. de Beer, is a highly useful popular cyclopædia on all sorts of phrases, national and foreign. Mr. J. de Koo, the editor of the eclectic weekly *Amsterdammer*, has in a comedy called 'De Candidatuur van Bommel' emphasized most amusingly the many trifles which are apt to influence the ballot-box. Another original play, 'Een Kriesis,' by M. Emants, though written for private performance, has attracted attention by its humorous exposition of the relations between married people and by its fine characterization. Here, as in 'Op Zee' and 'Vijftig,' Mr. Emants is thorough at home—much more than in a work of a descriptive kind, 'Van Heinde en Verre,' which is slightly monotonous. Maurits Wagenvoort has travelled 'Van Rome naar Jeruzalem' with artistic impressibility and journalistic inquisitiveness. He writes on the holy places with a mind singularly open and reverent. A witty and entertaining, but cynical newspaper *feuilleton* by the late C. Busken Huet, republished under the title of 'De Bruce's Josefina,' throws a most remarkable side-light on the character of this keen-witted critic. The late Mr. F. Roosdorp's 'Kinderen' are nice "snapshots" sharply observed. Henri Borel's 'Jongetje' is a prettily written story, and his 'Kwan Yin' takes a highly original view of Chinese philosophy and art. In 'Benjamin's Vertellingen' (rhymed) Mr. W. L. Penning, jun., hits the popular taste. Herman Heyermans's 'Interieurs' are a series of sketches, light but good.

Mr. H. Robbers tries to furnish a piece of romantic realism in 'De Roman van Bernard Bandt,' and fails conspicuously. He has idealized the essentially commonplace feelings of a young Amsterdam man of business, a subject which, if fit for artistic treatment at all, could perhaps be only handled with scorn or derision. As a second edition followed quickly, there do not seem to be many who saw the blunder, and it must be said that the character of Bandt is a clever bit of workmanship. The style is excellent, but the game has hardly worth the candle.

It is quite a pleasure to see how eagerly the "practical sex," as Mr. Meredith calls womankind, is manifesting itself in this year of the coronation. One month no fewer than sixteen novels from female pens were noticed in one of the periodicals. Now or never! I can only mention two, *i.e.*, 'Het Eene Noodige,' by Anna de Savornin Lohman, which contains a few beautiful passages, but is altogether too wild, and 'Barthold Meryan,' a confused Socialistic novel by Cornelia Huygens. This last-named book has met with rather a favourable reception in some quarters, yet the young hero, who begins with Socialism and ends with bigamy, is not, it is to be feared, quite sane. Endless reports of lectures and debating clubs, want of system, the improbability of some of the

characters, and the slow way in which the story drags along through nearly five hundred pages, make the book unspeakably heavy. Besides, the discussion of some of the most harassing social anomalies is constantly entrusted to the care of students, who break off as soon as the topic gets too difficult for them. If the author really wished to say something in this mixture of learning and love-making, it is impossible to find out what it was; and the Delphic utterance on the title-page that "Beauty is in the mind, and not in its surroundings," fails to give more precise information.

H. S. M. VAN WICKEVOORT CROMMELIN.

#### HUNGARY.

On the whole, our literature is making gratifying progress. We never had so many writers of all kinds as at present. Our wealth of expression is increasing rapidly, our language is daily becoming finer, richer, more varied, and with the increase in the number of authors coincides an astonishing widening of the circle of readers. The heroes of the revolution of 1848, the jubilee of which we celebrated a few months ago, could not have imagined that the sale of an Hungarian novel would ever reach 6,000 to 8,000 copies, or that an enormous work like the 'Pallas Great Lexicon,' the Hungarian 'Encyclopædia Britannica'—which I have already mentioned more than once, and the sixteenth and concluding volume of which saw the light recently—would ever become a possibility, and obtain, as it did, a circulation of 30,000. Anyone who had ventured to predict a time when the aggregate issue of the metropolitan dailies would exceed 100,000 copies would have been ridiculed as a patriotic dreamer.

Our national drama, though, is in a state of extreme decay. This began with the death of Gregor Csiky. Our *Volksstück* was ruined by the French operetta. The sweet intimacy and pleasant sincerity of our popular life and customs lost much of their charm when compared with the jokes and indelicacies of the Parisian farce. French cleverness ruined the cult of idyllic poetry. And our drama proper has suffered no less from the influence of Paris—Sardou, Ohnet, and others injured the development of our national stage. Csiky alone, with his strong talent, saved the national school. He wrote numerous plays and was a master of the technicalities of the stage; but his death showed how sad it is for the drama of a country to depend upon one man. There is no doubt that more than one dramatist of talent slumbers, awaiting the rise of a second Paulay, who discovered and led Csiky; but so far Paris reigns supreme, and our playwrights endeavour to write in a French instead of a Hungarian spirit; of course, their French style is awkward, while their Magyardom is false.

Other branches of our literature are, however, much better off—more especially fiction, and the short story and sketch more than the novel. There has been a rich harvest of good books of this sort during the twelvemonth. Sándor Bródy has included two stories in his volume 'The Fairy Ilona,' most pleasing productions, rich in colour and mood, and truly national in character. Bródy and Herczeg

are at the head of literary Young Hungary; but while Herczeg is more of an observer and witty dialectician, Bródy is more of a passionate poet, who presents us with life-like types. In 'The Fairy Ilona' we enjoy this remarkable writer's best characteristics—a gloomy vigour and beauty, a welcome mixture of realism and poetry. An excellent prose volume we owe to the well-known poet Andor Kozma, entitled 'Humorous Stories,' which are as heartily enjoyable as the eleven tales collected under the title of 'Clouds' by István Petelei, only that the latter are of a serious description. Petelei's style is extremely original, and his individuality altogether strongly marked. His glass, like that of Alfred de Musset, may be small, but he drinks out of his own glass. Another marked individuality is that of István Tömörkény, who, in his 'Under the Poplars,' proves to be the poet *par excellence* of the Hungarian *puszta*. The two dozen sketches of this volume are as many brilliant descriptions of life in our lowlands, masterly presentments of national customs and habits which are doomed to vanish as modern culture becomes more common. Tömörkény's prose is redolent of the melancholy charm and heartfelt poetry of the *puszta*. István Bárony, our best delineator of nature—especially the forest, the field, and the village—has printed a splendid volume, 'The Merry World,' containing twenty-five sketches, short, but marked by artistic taste and finish throughout, each notable for some excellently delineated character or psychologically fine description. Bárony's narratives from animal life are no less good and true than those from human life; they, too, are creations of a vigorous and original talent. Jenő Heltai's 'Seven Meagre Years' are proofs of humour that does not care a whit for custom, tradition, or prejudice. In this series of pictures from the life of the Hungarian bohemian we find plots and a language which are sure to scandalize our Academicians, but which cannot fail to win even from them a hearty laugh. Béla Lázár's 'Moods,' a volume of pretty tales, also deserves mention.

Of the novels of the year, Gyula Werner's 'The Dawn is Sure to Come' is the longest as well as the most important—an attractive picture of contemporary life in Transylvania. Mrs. Szikra, a new and pseudonymous writer, has made a stir with 'The Immigrants,' in which she lashes most severely the snobbism of the lower gentry of Hungary, who endeavour to intrude upon the aristocracy proper. She writes with a full knowledge of things and persons about these adventurers without means and manners, the nickname for whom is "immigrants."

In poetry the greatest success has been achieved by Andor Kozma's 'Satires,' a truly splendid production. Though biting sarcasm, these timely verses are never really injurious. The poet's art in mastering the most difficult forms of versification is admirable. Pál Koroda's 'Lira' ('Lyre') is remarkable for beautiful form and pretty sentiment. Lajos Palágyi, a genuine lyric poet with a real individuality, appears to have arrived at the height of his creative power in his 'Biblical Memories,' which reproduce a number of scenes from the Old Testament.

The jubilee of the Revolution of 1848 gave rise to a number of historical books. Foremost among them are György Gracsa's 'History of the Struggle for Independence' (5 vols.); Jókai-Bródy's '1848,' a big picture album with explanatory text; and Boross-Laurencio's 'Album of the Struggle for Freedom.' Of other historical works I may mention Gyula Lánzy's 'Magyardom under the Árpáds,' which elucidates a vexed question from a new point of view.

Of biographies there have been many, but I need only mention a very few of them, such as Antal Zichy's two-volume work on the celebrated Count Stephen Széchenyi, who was called "the greatest of Magyars." Dezső Malonyay has issued an excellent and profusely illustrated 'Life and Work of Michael Munkácsy,' whom he probably knows better than any one else. Another biography of an artist is that of the landscape painter Károly Markó, by Tamás Szana, author of the 'Life of Miklós Izsó' which I mentioned last year. Lastly, there is József Szinnyei's short but valuable 'Mór Jókai.'

To Count Jenő Zichy we are indebted for an exceedingly bulky and interesting volume on his 'Travels in the Caucasus,' which he had undertaken, at his own expense, at the head of expeditions to search for the origin of the Magyars. At present the intrepid count is in the Caucasus for the third time. Not less valuable, though small, is 'Bosnia and Herzegovina,' by Adolf Strausz, a traveller in the Balkans of long standing, whose older books on the subject, published in German, are recognized as standard works. Gyula Pekár, whose fiction I have noticed several times in former years, has made a new departure with 'South and North,' two volumes descriptive of his last year's travels in Spain, Italy, and other countries. This attractive work shows him to be a first-rate observer, a cultured writer, and a lively, impressive word-painter.

In political and social economy more works of importance have appeared than for many years, albeit our leading authorities in this department have been quite silent. A new writer, Sándor Milhofer, has surprised us with his prize essay on 'The Condition of Agricultural Labourers in Hungary,' a theoretico-practical book of high value, based on comprehensive personal researches and statistical materials. Another, but much smaller essay in agricultural politics is 'The Result of the Reform of our Criminal Procedure'—from this title one could not guess the real aim—by Rustem Vámbéry, the gifted son of Prof. Armin Vámbéry. 'Social Questions' is the title of a volume of thoughtful papers on such subjects as Individualism, Socialism, the Woman's Question, Education, &c., by Gyula Dietrich, also a new writer of great talent. Two books ought to appeal especially to English readers understanding the language. The first of these is Akos Navratil's most valuable prize essay on 'Adam Smith's System and its Philosophical Basis.' Here he uses the best sources, is a sound critic, and knows well how to select for modern science what is best suited for it in the history of political economy. Secondly, Eugen Gaal's remarks on

'The Social System of Thomas Carlyle' propound and elucidate those of Carlyle's teachings which bear upon social economy, and apply them to the condition and requirements of Hungary. Though quite impartial, he is an admirer of the Sage of Chelsea.

I cannot conclude without noticing two miscellaneous publications of particular importance or interest in one way or another. Our foremost philosopher, Bernát Alexander, has issued a treatise on 'Art,' in which he gracefully imitates the Socratic dialogue; he succeeds in dealing with his æsthetic subject in a highly interesting way, especially as regards form and language. Lastly, Prof. Lázár, whose 'Moods' I mentioned above, is the author of a profound study on 'The Fortunatus Legend in Literature.' It is based on an extensive knowledge of this attractive subject, and deserves translation into English. LEOPOLD KATSCHER.

#### NORWAY.

In Norway the past twelve months have not produced any book of special importance. For all that they have not been uneventful, as the grand master of our literature, Henrik Ibsen, last March celebrated his seventieth birthday, and during a whole month was fêted with public demonstrations, first in Christiania, then in the two other Northern capitals, Copenhagen and Stockholm. Our venerable augur is not much addicted to making speeches, and, while his admirers at the various banquets were lavish in high-sounding praise, Ibsen himself only responded on a very few occasions. But the notice which foreign countries took of the event bears witness that, though Ibsen writes in a tongue not widely known, he has made for himself an assured and honoured position in literature. The chief information he vouchsafed was that this Christmas the usual new play by him must not be looked for, though hitherto every other year such has been the case. It would seem that for the present Ibsen is occupied with compiling his memoirs, a work which is naturally looked forward to with the greatest interest. He is also seeing through the press a fresh edition of his collected works in the original as well as in a German translation. It caused no little sensation when, at a festive meeting of an Advanced Women's Club, he distinctly disclaimed that from his creation of "Nora" any inference should be drawn of his having headed the ranks of the supporters of women's emancipation. On the contrary, he asserted woman's true place in the social scale to be as wife and mother, to lay the foundation of morality and culture for the next generation. Meanwhile, though neither Ibsen nor his somewhat younger companion in popularity Björnson has of late added anything to our national literature, we can rejoice in no fewer than seven new dramas of considerable merit and distinct individuality.

Thus Jonas Lie has at last, after several less fortunate attempts, achieved this year his first dramatic success with 'Lindelin,' a kind of fantastic fairy-tale play. Its heroine, a witch of overwhelming beauty, ensnares all men by her capacity for adapting herself to every man's special individuality, and for holding him entranced till his discovery

of her furred ears, the witch speciality, betrays to him her origin, and breaks the spell. Simple and harmless as this subject-matter may appear, it raised a perfect storm of indignation among ultra-moralists and blue-stockings alike. Both camps combined to prevent the piece from being mounted at our principal theatre.

But still stronger protest was called forth by Gunnar Heiberg's fanatical and bitterly satirical play 'The National Assembly,' which, from its contemptuous derision of the Parliamentary system itself, as lately exhibited at Paris, Vienna, Athens, and Washington, and its merciless sneering at the want of ability displayed by the National party of Norway, supplemented as this was between the acts by musical parodies of our National Anthem, provoked shrill shouts from the youthful supporters of Liberalism. The originality of the piece is undeniable; but the critics treated it according to their individual political leanings. One could scarcely have expected anything else. Moreover, differing, as the play undoubtedly does, like all others by the same distinguished author, from the traditional dramatic jog-trot, it offers only too many opportunities for rough handling by a captious critic. An impartial spectator, however, cannot be too grateful on behalf of art and culture for hearing once again a vigorous blast from Aristophanes's horn resounding through Holberg's native land.

Far less original, and entirely destitute of the healthy, vigorous humour of these two plays, is the *bourgeois* semi-tragedy 'Johanne,' by Björn Björnson, the eldest son of the old bard Bjørnstjerne Björnson, and artistic leader of Christiania's principal theatre. The *motif* is the determination of a young musical artist to break off her engagement with her lover, a clergyman, who holds art in abhorrence. The undoubted popularity that the drama attained may be largely attributed to the sympathetic personality of the player of its most unsympathetic character. Unfortunately this young actor, a Mr. Severin Roald, in the midst of his signal triumph, fell a victim to influenza. Another great success was Peter Egge's touching little play 'Godfather's Gift,' a veritable bit of Dickens-like portrayal of back-street life.

It may also be expected that Knut Hamsun's recently published drama 'Evening Red' will be received with favour on the stage. It is the last link of a trilogy that treats of an idealist's youthful rebellion at the "gate of the realm," which will only open to him who bends his neck; also of his scant luck in life's game when an unprincipled woman toys with his passion, of his impotent struggle and defeat when confronted by age and experience with their peaceful glow of evening red, in contrast to his worsted energies. The first two parts of this trilogy I have mentioned before now in these columns. They created a considerable amount of interest by their biting censure on feminine love-making, which sentiment also gives colouring, though in less vivid tones, to this concluding instalment of the trilogy.

If all these five dramas just mentioned proved more than usually successful, the same can hardly be said of the two which



I have still to mention. Both are, in their several ways, so entirely at variance with received dramatic exigencies that their readers are puzzled as to their purport, though both of them exhibit a determination upon the part of the authors to aim high and to speak in their own terms of their own emotions. Sigbjørn Obstfelder, whose characteristic lyrical poetry has been noticed by me in former articles, has endeavoured in his 'Drops of Red' to imprison his "intense" lyrics within dramatic confines. Absolute success has not attended his efforts, though the play presents the appropriate logical ascent towards the final climax. The strangely tender sympathy between an absorbed, brooding inventor and a high-born, ethereal young girl is drawn in a manner only possible to the born poet; but the inventor's frigid demeanour towards his relatives, who worship him as a great scientist, has a misleading effect on them, as they have nothing on which to base their sympathy with the intense shyness of a dreamer who detests social intrusion; hence a really good effect is marred.

The same cause, however, will scarcely avail to account for the scant sympathy evoked by Hans Kinck's restless drama 'Between the Processions.' For all that, the principal idea is the same, viz., that no one publishes his innermost convictions and inclinations to the world at large; only Mr. Kinck's idiosyncrasy is not abstract speculation, but joyous abandonment to erotic pleasure. His last production is a cutting attack on the new woman in her professed dislike to the male sex. He ascribes all her abnormal activity and enterprise in all sorts of reformatory causes to a very real desire for masculine admiration, only repressed in an unnatural manner. Apart from having this rather cynical view for its leading idea, the piece also displeased many by its restless and not altogether interesting action, still more by the peculiar treatment of the dialogue, in which each person aired his or her own opinions without any regard to a conventional manner of steering towards a definite aim.

It is easy to account for the public disapproval. For all that, these two eccentric plays show unmistakably that their authors proceeded with true artistic instinct, yet with blind ardour, and any unprejudiced critic cannot fail to perceive that Norway has just cause to hope for future excellent work from writers as talented as they are inexperienced. Apart from these dramatic efforts, nothing has appeared this year in Norwegian fiction that calls for special commendation, though I must not omit to mention a volume of pretty poems by Vilhelm Krag, and another of very popular patriotic and historical songs by J. B. Bull.

Among the numerous lesser novels I will only name Peter Egge's historical novel, 'Jomfru Nelly Maartens'; Thomas Krag's lyrical tale, 'Ulf Ran'; Theodor Madsen's sad tale, 'Under Kundsken's træ'; H. S. Sæther's contemplative 'Oves breve'; Jens Tvedt's good sketch of peasant life, 'Hamskifte'; Ivar Sæter's psychological novelette, 'Ideelle Krav'; K. Viller's detective story 'Karl Monk's Oplevelser'; and P. Rosenkrantz Johnsen's society novel, 'Dobbelt-

Konsulen.' Very highly appreciated were Johan Bojer's cycle of fairy tales, 'Paa Kirkevei,' and Hans Aanrud's and Bernt Lie's charming stories for young boys.

Here I leave fiction in order to make honourable mention of two critical works on purely literary matters. The first of them is Carl Nærup's review 'On our Younger Contemporary Poets,' a work which will prove useful in explaining much that otherwise would pass, if not unnoticed, at least unappreciated; the second is Dr. Arne Løchen's scholarly and exhaustive account of the early years and works of J. S. Welhaven, a poet who died a good many years ago. Here also should be named Axel Arstal's well-planned, but ill-written essay, 'Between the Lines.'

Without enumerating the various publications of documents and manuscripts, I may say briefly that Dr. A. Røder's 'Keiser Hadrian' is the best historical production of the last twelvemonth; also Prof. H. T. Aschehoug has printed an excellent work on the development of Norwegian communal affairs down to the introduction of local government. Nor should a couple of exhaustive monographs on Trondhjem's history be forgotten, which were published on the occasion of its nine hundred years' jubilee.

In the section of ethnography must be named U. Sverdrup's 'Extracts from the History of Iroquois Indians.'

Among memoirs should be mentioned the 'Reminiscences from the Life of L. Wolff,' the talented actress, as well as Prof. Dietrichson's 'Fra svunden Tid.' An aftermath of Nansen's exploit are the accounts now published by two of his comrades, Lieut. Hjalmar Johansen, the only companion of his celebrated snow-shoe expedition, and the electrician Bernhard Nordahl. Knut Dahl relates his explorations in South Africa and Australia in 'Dyr og Vildmænd,' while J. Raabe furnishes trustworthy sketches from Germany, Austria, and Italy. Also two highly enjoyable publications in philological literature may be mentioned: Dr. Amund B. Larsen's 'Oversigt over de Norske Bygde-maal,' and 'Dansk - norskens Lyd - historie,' by Profs. Alf Torp and Hjalmar Falk, both in their several categories as scholarly as they are useful and interesting, showing the high degree of excellence attained in the phonetic investigation of our language with regard to its etymology and dialects.

In theological circles controversy has been kept alive by O. C. Breda's Unitarian manifesto 'Ny Grund,' and by Axel Andersen's attack on the recognized theory of 'Nadveren.' In science nothing has, so far as I know, been produced of interest to outsiders, although now, as always, good and energetic work has been done in its various branches.

In conclusion I feel bound to correct a mistake I made last year in attributing to the same man who called general attention to the discovery of Caspar Wessel's 'Matematisk Afhandling' of the end of last century also the honour of the discovery itself, whereas that honour in reality belongs to the Danish Scientific Association.

CHR. BRINCHMANN.

#### POLAND.

THE Polish nation celebrates this year the centenary of the greatest poet that she

in particular, and the whole race of Slavs in general, has seen, Adam Mickiewicz. In all parts of old Poland this unusual occasion for festival is being watched with a wide and deep interest, which must, however, in the different provinces take the form that local political conditions impose. The books and pamphlets suitable to the occasion — popular biographies, papers on the meaning of the poet and his works, historical memoirs, cantatas, pictures, &c.— have already appeared or will do so in great numbers. Literary addresses, concerts, theatrical representations, are also advertised in a hundred places which offer facilities for such things; and the preparations for the celebration are engaging the interest both of learned bodies, universities, and schools, and of unions and societies which have nothing usually in common with literature. National collections will also provide for two great monuments of Mickiewicz in Cracow and Warsaw, to be unveiled this year; the town of Lemberg is planning in the immediate future a third. Poland honours in Mickiewicz not only the first of her poets, but also a great patriot and spiritual leader.

After this necessary introduction I pass on to the consideration of the publications of the last twelve months.

'The Way to Luck,' a story by T. T. Jez, the Nestor of our novel-writers, is, it is true, rather sketchy, yet it reveals the hand of an old master. The title of the newest stories of Frau E. Orzeszko, 'The Sparks,' is a symbol of those good and noble feelings which, damped by the limitations of life, yet glimmer deep down in the heart unseen, and at certain moments break unexpectedly into a clear blaze. There breathes in these tales a moving patriotic anxiety and fear that all the good and noble that has survived the past is disappearing more and more surely. In the three separate collections of tales by the poetess M. Konopnicka are united as usual deep psychological truth and a highly artistic method of work. 'The Lady of the Window,' by another poetess, Deotyma, is a piece of work on unusual lines, yet a success. An historical novel told in a light, humorous style, 'The Angel of Death,' by K. Tetmajer, a romantic story of the love of a young sculptor, has been produced under the influence of the psychological novels of Sienkiewicz, yet it evinces plenty of talent. A. Krechowiecki's latest novel, 'Rust,' takes its title from the moral rust which, in the form of passions, weak will, want of character, and obsolete prejudices, makes fatal havoc among the persons of the book. 'The Leader of the Dance,' by Madame G. Zapolska, presents a sample of an immoral, egotistic, and hysterical decadent, who begins by moving in a world of rank and brilliance, but is forced for the rest of his miserable life on to the streets of a small town. The story of M. Pawlikowski, 'Baczma,' is distinguished by a deep philosophic outlook on life, coloured by fatalism and a keen sense of observation. The three stories of A. Dygasinski, 'Village Dramas,' 'The Broken Life,' and 'Life's Misery,' hit off, with bold and effective strokes, the care-laden existence of the lower strata of society. Madame M. Rodziewicz is in her latest work, 'The



Jewel,' as much of an idealist as usual, and paints reality on a fantastic exaggerated scale. M. Jasienczyk tells in 'In Wielgie,' with realism and artistic power, the history of an unlucky marriage contracted by a peasant past his prime with a coquette who thinks herself made for something better. In the 'Kulturträger,' by K. Laskowski, who has not equalled his earlier stories of country life, the struggle of a Polish worker with his German overseers in a manufactory on the borders of Poland and Prussia is depicted. 'A False Partridge' is the title of the last work of the recently deceased Klemens Junosza. In him our literature has lost one of her best and most genuinely national humourists. A. Gruszecki offers in the story 'Rugwojsey' a satiric picture of a self-centred and self-idolizing aristocratic family. A successful first appearance has been made by two young writers—W. Sieroszewski (Sirko), whose five tales of life in Siberia amply indicate the poetic talent of their author, and J. Weyssenhoff. The latter has in his satiric story 'The Life and Thoughts of Sigismund Podfilipski' fashioned a decidedly happy type, which has been defined as a cosmopolitan *cabotin*—that is, a man who has won for himself, by hypocrisy, arrogance, and unscrupulousness, a place in society, and, in spite of his absence of morals, imposes on others and sets the tone.

The third volume of the 'Poems' of K. Przerwa-Tetmajer is the best thing in the way of lyric poetry we have seen in the last twelve months.

On the stage the greatest success was won by 'Malka Schwarzenkopf,' a drama of Jewish life, by G. Zapolska, and the effective piece 'He,' by the same lady. The tragedy 'Almansor,' by K. Gliniski, in spite of the beauty of single episodes, makes no tragic impression because it lacks psychological motive. In the drama by K. Zaleski, 'The Chains,' the heroine is a wife and mother who, for love of her child, leaves the path of shame and returns as a repentant Magdalene to her husband's house. This delicate and perilous problem has not been successfully solved by the author. 'The Deceit,' by M. Szukiewicz, and 'The Mammoths,' by M. Dzieduszycki, also deserve mention here. 'The Dramas and Comedies' of A. Belcikowski have appeared in five volumes. Criticism credits their author with poetical inspiration and an unusual power of delineating character. "Many of his characters," says the most considerable of our critics, Chmielowski, "must be called true and artistic embodiments."

I have still to deal with the most important appearances in other fields of literature, such as 'The History of the Year 1863' (the Polish outbreak), by Sulima; 'Memoirs of the Years 1822-1883,' by the former Archbishop of Warsaw, Z. Felinski; 'Cracow before the Piasts,' by K. Potkanski; 'The History of Silesia,' by F. Koneczny; 'The History of Education and School Life in Poland,' by A. Karbowski; and 'Historical Sketches and Researches,' by K. Pulaski. P. Chmielowski has in his two volumes on 'Our Dramatic Literature' paid special attention to the nineteenth century. 'Adam Mickiewicz,' also in two volumes

by J. Kallenbach, is not so much a biography as a psychological and aesthetic study of the works of the poet. The first volume of the 'Illustrated History of Polish Literature,' by H. Biegeleisen, deals only with the Middle Ages. The whole will run to three large volumes at least. 'Jan Kochanowski,' by R. Pleniewicz, is a biography which shows great feeling for this poet of the sixteenth century and is an unusually thorough work. S. Tarnowski has published two biographies, dealing with H. Kajsiewicz and H. Sienkiewicz, and a new volume of his 'Literary Studies.' M. Zdzichowski deals in his two volumes, entitled 'Byron and his Age,' with the influence of this poet on the Slavonic world. Well worth notice are the literary and aesthetic studies of I. Matuszewski, 'Our Men and the Foreigners.' In his moral and psychological sketches, 'Unhealthy Love,' J. Kotarbinski has portrayed and explained the phenomena of this moral malady in life and literature with artistic moderation and great knowledge of the subject.

A few months since Polish literature sustained a loss that can never be repaired in the death of two of her most important poets in modern times, Kornel Ujejski and Adam Asnyk.

ADAM BELCIKOWSKI.

#### RUSSIA.

CONTEMPORARY Russian literature—like, indeed, nearly all contemporary European literatures—is in a condition of decay and stagnation. Having produced some great names which have gained a world-wide celebrity, Russian genius has for a time as it were exhausted itself. The heroic period of artistic production is ended, and the literary activity of contemporary Russia produces on the observer the same impression as is produced by dull, everyday life after a brilliant and noisy festival. It is certainly impossible to deny that special talent does exist in Russia even now, and that it is interesting from various points of view; but such talent as does exist is not vigorous enough to make an impression when isolated, nor when united to create an actual literary school. The productions of men of ability are lost in the mass of mediocre efforts of persons without literary gifts. Here it must be remarked that in this respect criticism plays an undesirable part and exercises a pernicious influence on literary development in the country. From 1860 to our own day it has been unceasingly guided by principles in reality completely foreign to literature. In the estimation of this or that writer there is generally taken into consideration not the aesthetic value of his productions, but their relation to social questions. If a man is occupied exclusively with questions of art and is apathetic to social questions he is never pardoned, and, owing to this strange point of view, many ephemeral scribes have been raised to the first rank, while, on the other hand, considerable writers—as, for instance, the pantheistic poets Tiutchev and Fet—till their last days were the subjects of bitter attacks or were passed over in silence. Out of the number of books which have appeared during the past twelve months only two or three are worthy of attention, to wit, the 'Tales' ('Razskasi')

of Anton Chekhov; 'The Mirrors' ('Zerkala'), a collection of stories and poems by Zenaida Gippius; 'Shadows' ('Tieni'), a collection of tales and poems by Th. Sologub; and the second volume of the poems of M. Lohvitskaya.

In the collection by A. Chekhov are included two tales: 'The Peasants' ('Muzhiki') and 'My Life' ('Moya Zhizn'). The first of these made considerable stir, and has reached the distinction of a translation into French, unfortunately a very inaccurate one. It paints in dark colours a contemporary Russian village, with all its unsightliness and coarseness. The other, which touches village life only indirectly, delineates in a skilful manner Russian provincial life, constrained, gloomy, and merciless to gentle natures which are incapable of showing a strong will. Chekhov has already written a whole series of important works, in which Russian life in all classes, from the highly educated to the convicts of Sakhalin, is depicted. He possesses an attractive and altogether original gift. He has unusual powers of observation, and vigorously seizes the situation before him and the psychological details; without visibly aiming at effects, he succeeds in producing a deep impression on the reader by the straightforward and clear presentment of actuality, with all its heartlessness, cruelty, and tragic colour. In the tales of the young poetess Zenaida Gippius there prevails quite a different tone. We see in them a great effort at elegance and originality; but the results are not altogether successful. The first work she wrote, which appeared two years ago, was 'New People' ('Novie Liudi'), a collection of symbolical stories and poems which were of great promise. Her creations were fresh; there was originality in the subjects she chose, and that sincerity of intonation which is always heard in the voice of a man who has just understood a truth which is agitating him. If in this book there were many imperfect and crude performances, the reader might ascribe these deficiencies to the youth of the author, and might hope that in subsequent productions she would rid herself of her feeble characteristics, and develop as completely as possible the really valuable element in her work. She would thus achieve a high literary position. Her second book, 'The Mirrors,' has disappointed these expectations. Those stories in which she wishes to appear as a poetical symbolist are, in reality, much weaker. Symbolical poetry—as the best lovers of symbolism have understood it, men like Calderon, Blake, Shelley, and Edgar Poe—is the most delicate of all styles. Understood in this way, it recalls to our minds the truly beautiful lines in 'Epipsychidion':

In her mild lights the starry spirits dance,  
The sunbeams of those wells which ever leap  
Under the lightnings of the soul—too deep  
For the brief fathom line of thought or sense.

But to be able to create such delicate, rich beauty it is necessary to have "the deep and labyrinthine soul," and Madame Z. Gippius, like all the young Russian poets who wish to be symbolists, has not the requisite spiritual depth nor the requisite training. By far the best are those tales in which she gives herself up to the

immediate impulses of her heart, and describes in a natural manner the lives of simple, insignificant people, as, for example, the governess overpowered by circumstances and persecuted in 'The Witch' ('Viedma'), or the old porter thinking, in the midst of the stifling city, of the pinewood and the freshness of the lake of his birth-place (the story 'Home,' 'Rodina'). Among the highest merits of Madame Gippius may be reckoned her power of individualization of style, her skill in making each hero speak in his own language. Of the poems contained in the collection 'New People' (mentioned above), some are really fine, as, for instance, the beautiful poem 'Love Only' ('Liubov odna'), ending with the words:—

Love takes our very life as guerdon,  
The true soul knows its goal is won;  
One love is given to soothe life's burden;  
Yea, love is one—as death is one.

Th. Sologub possesses gifts akin to the talent of Madame Gippius. In his volume entitled 'Shadows' ('Tieni') are contained three excellent stories of child life: 'The Worm' ('Chervyak'), 'Shadows' ('Tieni'), and 'To the Stars' ('K' Zvezdam'). Here the poet depicts the spiritual development of a child's soul. The language employed is somewhat thin, but on the other hand there are no false airs, and in the soul of the poet there is an inner chord which wins over the reader to him. Among the poems collected in the volume which bears the title 'Shadows,' our attention is most drawn to the short light sketches full of elegance and music; sometimes they recall the little sketches of some artistic Impressionist, and leave in the reader the sense of something delicate and aerial, which, as it were, accidentally brings to us a harmony from some broken, unfinished, but musical piece.

But if any contemporary Russian poet can boast of really melodious verse and conspicuous musical feeling, it must be Myrrha Lokhvitskaya, who has written quite a series of beautiful poems. Madame Lokhvitskaya is young, yet she has already published two volumes of pretty verse, which have attracted public attention, and have earned her a reputation for lyrical talent. Her verses are always harmonious and devoted almost exclusively to the two eternal subjects, love and death. In them we feel the inexhaustible efflorescence of youth, the splendid luxury of a spring morning with its abundance of sound, colour, and fragrance. The reader seems to be wandering in an umbrageous park, where the trees are laden with fragrant blossoms; and even if some of the trees lack blossoms, they are shapely and graceful in their melancholy, like cypresses. If Madame Gippius has a Northern soul, in that of Madame Lokhvitskaya the Eastern element is predominant. If in the garden of the former there are growing half-withered and half-closed lilies, in the garden of the latter are young roses and poppies, only just bursting forth, but already disclosed. Especially good are those poems of Madame Lokhvitskaya in which she uses as a canvas for her creations Eastern fancies and legends—'The Queen of Sheba' ('Tsaritsa Savskaya') in the first volume of her poems, and 'The Broken Wine-jar' ('Raz-

bitaya Amphora') in the second—or those in which, with delicate feeling and true artistic perception, she describes Russian nature: 'In the Rye' ('Vo rzh'), 'So Low over the Ripening Cornfield' ('Tak nizko nad zreionstchei nivoi'), and 'Among the Field-Flowers' ('V polevikh tsvietakh,' vol. ii.). The little love poems also are beautiful where the outbursts of a woman's passionate heart are expressed in nervous, rhythmic strophes as bold as the fragments of Sappho.

While speaking of books which have appeared during the past year, I cannot pass over in silence the interesting novel of a young writer, L. Gurevitch, 'The Table-Land' ('Ploskogorie'), which first appeared in one of the best Russian literary journals, the *Northern Messenger* (*Severni Vestnik*), which she edits. In this organ also was published the interesting tale by a new writer, M. Gorski, entitled 'Malva.' The author came from the midst of the people, and has been able to make himself acquainted with the characters and types of the working-men. H. Zlatovratski is a *littérateur* sprung also from the people, who has gained a considerable reputation by his numerous tales and sketches from national life, and is known not only to cultured readers, but to many educated men of the working class. He has issued his works in a third edition in three volumes (Moscow, 1897). The able, although but little-known poet S. Andreevski has published a second edition of his poems, full of a melancholy tenderness which is purely Russian ('Poems of the Years 1878-87,' St. Petersburg, 1898). Among metrical translations which appeared in this volume are those of some of the poems of Edgar Poe, who can boast in Russia many more admirers and friends than he can claim in America. Generally speaking, foreign poets—especially English, German, and Scandinavian—enjoy much popularity in contemporary Russia. During the past year in St. Petersburg there appeared a collection of the works of Henrik Ibsen in a Russian translation. The works of Byron, Shelley, Tennyson, and Burns have been translated afresh, and again find readers. It is by familiarizing itself with the great models of European poetry, and the careful study of them, that Russian literature will escape its contemporary barrenness, and take to itself original forms. The Russian reading public is well aware of this fact, and thus meets with sympathy every attempt to bring treasures into the domain of Russian literature which have been created by the elder sisters of the Russian muse, who is still young and inexperienced.

During the last year Russian literature has been enriched by the publication of the works of two conspicuous Russian *savants* now dead. I mean those of the Moscow professor I. S. Tikhonravov, published in Moscow by M. & S. Sabashnikov, and the works, published in St. Petersburg, of K. D. Kavelin, who busied himself a great deal with the settlement of the serf question. Tikhonravov, together with the lately deceased Th. Buslaev, appears as one of the most profoundly learned men in Russian antiquities, popular traditions, legends, and the evolution of Russian thought and lan-

guage. Kavelin, author of the work 'The Serf Question,' and various monographs on Russian history, did much for the spread of liberal ideas, and was one of the first to throw light on the true character of the reforms of Peter the Great.

The well-known critic S. Vengerov continues his important work, 'A Critico-Biographical Dictionary of Russian Writers and Scholars' ('Kritiko-biographicheski Slovar Russkikh Pisatelei i Uchenikh'), which promises to be of gigantic dimensions. Five volumes, which furnish only the beginning of the encyclopædic work undertaken by Vengerov, contain rich materials, but make us fear that the esteemed critic will never be able to bring his work to completion unless a life like that of the patriarchs in the Bible is allotted him. The same author has undertaken simultaneously an important new work, entitled 'Russian Poetry' ('Russkaya Poezia'). Here he has collected the productions of the Russian poets partly in a complete form and partly in extracts, to which are added highly important critico-biographical notes and portraits. In the first volume of this work Vengerov has printed already specimens of a hundred and sixteen poets of the eighteenth century. Unfortunately, the quality of Russian poetry of the eighteenth century is in inverse proportion to its quantity.

Among other historical works I may mention that of E. Karnovich, 'Russian Officials in Past and Present Times' ('Russkie Chinovniki v Biloye i Nastoyastchee Vremya,' St. Petersburg, 1897), an incomplete but interesting study of the history of Russian administration, brought down to the very latest times; the book by Venevitinov, 'The Russians in Holland: the Great Embassy, 1697-8' ('Russkie v Gollandii: Velikoe Posolstvo'), a study of the time of Peter the Great, compiled from Russian and Dutch sources; the book of Prof. V. Aleksandrenko, 'Russian Diplomatic Agents in London in the Eighteenth Century' ('Russkie Diplomatische Agenty v Londonie v XVIII. Vekie,' Warsaw, 1897); and the essays of the well-known critic A. Volinski on the history of the Italian Renaissance (Leonardo da Vinci), which he has published in the *Northern Messenger* during the past and present year, and which form a large work compiled from original authorities.

CONSTANTINE BALMONT.

## SPAIN.

In the twelve months that have elapsed since the appearance of my last article the number of books published in Spain has been less than in preceding periods, especially of those representing imaginative literature; but there has fortunately been an increase in works of an historical character, some of them treatises of great merit, which I shall proceed to single out for mention.

In my judgment the first place is due to the voluminous and interesting collection of 'Relaciones Geográficas de Indias,' the opening volume of which appeared in 1881, the second in 1885, and the last two in 1897. Its importance lies in the fact that the immense majority of the documents contained in it are official—that is to say,



papers from the earliest times of the discovery, drawn up by our navigators, explorers, and authorities in America by order of the kings and Council of the Indies for the purpose of affording a knowledge in full detail of the new countries, and furnishing in this way a foundation solid and positive for the governmental arrangements which were framed in Spain for the colonies. To the extraordinary exertions of the editor, S. Jimenez de la Espada, we owe the immense advantage of having clearly before us the political idea which dictated the composition of the 'Relaciones,' and the early date and consistent character of this useful repository of information, which in its aim and its performance resembles a work of our own day. The four volumes contain fifty-six 'Relaciones' relative to Peru, besides several similar documents in the appendices, together with a bibliographical list of six hundred relations of all the American countries and extensive explanatory prefaces.

Although of a very different cast, the next in importance of the works I have to mention is the monograph of Don Julian Ribera, professor at the University of Zaragoza, on 'Los Origenes del Justicia de Aragón.' This is one of the most obscure and debated points in the annals of the kingdom of Aragón, the majority of writers inclining to consider the Justiciazgo as a most peculiar institution, of which not a trace is to be discovered among any other people. Señor Ribera has effected a complete revolution in the matter, proving by means of his knowledge of Arabic history and literature that among the Mohammedans existed an institution equivalent to the Justicia of Aragón, borrowed from the Persians, introduced into Spain by the Ommyades, and subsisting during the period of the kingdoms of Taifas in the frontier districts of Aragón. Señor Ribera makes a comparative study of the two magistracies, and deduces the historical necessity of the Aragonese imitation, which is after all nothing more than an additional proof of the mutual influence which existed between Christian society and Mussulman society in the Middle Ages in all directions, and particularly in military, political, and judicial organization.

The Academy of History has commenced the issue, in the 'Memorial Histórico Español,' of a 'Historia Crítica y Documentada de las Comunidades de Castilla,' which beyond question will be a publication of great value and utility, having been compiled by Señor Danvila upon the basis of 7,500 documents, the majority of them now printed for the first time. Only the first two volumes have made their appearance. Prof. Luanco, of Barcelona, has brought out the second instalment of his history of 'Alquimia en España'—the first was printed in 1889—which is a rich storehouse of unpublished writings, notices, and materials relating to the subject. Señor Fernandez Duro continues his laudable task of chronicling the Spanish marine in his third volume, which relates to the deeds of our navy in the last years of Philip II., and supplies as abundant an array of documents as its predecessors; and, to conclude this first group of important works, the second volume of 'Galicia en el ultimo tercio del

siglo XV.,' by Señor Lopez Ferreiro, is devoted to the examination of the reforms introduced by the Catholic kings in all ranks of society, and to an account of illustrious Galicians of the period.

Turning to the history of literature, which attracts the greatest number of investigators, I feel bound to mention first of all the appearance of the biographical and bibliographical apparatus which forms the introduction to the critical edition of the 'Obras completas de Don Francisco de Quevedo y Villegas,' undertaken by the Society of Bibliófilos Andaluces. It is well known that Señor Fernandez Guerra began the issue in the "Biblioteca Rivadeneyra" of the works of Quevedo, but, like that of Jovellanos, his edition remained incomplete. Subsequently to the appearance of his three volumes Señor Guerra had continued collecting new facts regarding the career of the great satirist, and sundry unpublished writings with which he proposed to enrich his edition. All these materials passed into the possession of Señor Menéndez y Pelayo, who, adding to them others—the result of his own well-directed industry—is now using them in the edition of the Bibliófilos Andaluces. The foundation of it is the work of Señor Guerra, but with supplements and corrections from the pen of Señor Menéndez y Pelayo. In this way the numerous admirers of Quevedo, both in and outside Spain, will obtain a complete and correct text as well as a definitive biography. To another writer, not so famous, but still important, Yriarte, Señor Cotarelo has devoted a thick volume which has received a prize from the Spanish Academy. The book contains many curious facts hitherto unpublished regarding the life, writings, and times of Yriarte. Señor Catalina y Garcia, of the Academy of History, has written a memoir of Fr. José de Sigüenza, of great renown in our literary tradition for his 'History of the Order of St. Jerome,' and for the general merits of his style, comparable, in the opinion of Señor Menéndez y Pelayo, to that of Juan de Valdes or Cervantes; and Señor Lomba, a young critic of great promise, whose judgment is sound and erudition great, has revived the literary figure of P. Arolas. Less important is a monograph by Señor Aramburo on the 'Personalidad literaria de Doña Gertrudis Gómez de Avellaneda.' Señor O'Callaghan has written on the 'Códices de la Catedral de Tortosa,' completing the previous accounts of Denife and Chatelain; and although it be only a second edition slightly enlarged, I must not omit to mention the 'Estudio histórico, crítico y filológico sobre las Cantigas del Rey Don Alfonso el Sabio' of the Marquis de Valmar, which first came out as an introduction to the text of the 'Cantigas' printed in 1889 by the Spanish Academy, to the delight of all scholars. In close relation to this group of works stand those devoted to linguistic studies. Some of these are important: for example, the 'Gramática del Poema del Cid,' compiled by Señor Araujo Gómez, which has gained a prize from the Spanish Academy; the 'Apuntes gramaticales sobre el Romance Gallego de la Crónica Troyana,' by Señor Rodríguez, which are intended to serve as an introduction to the text of the 'Chronicle' which is being printed under

the superintendence of Señor Martinez Salazar; a book of criticism by Señor Mugica, entitled 'Maraña del Diccionario de la Academia'; and another by Ximenez de Embun, 'La Lengua Española en el siglo de Oro de su Literatura.'

Equally scanty are the contributions to the history of law. The first volume of an 'Ensayo Histórico de la Legislación Española en sus Estados de Ultramar,' by Señor Fabié, is of value, because it promises to fill a very conspicuous gap in our legal annals. There is much that is of scientific and practical interest in the laws of the Indies and in all our colonial legislation, which would have led, one would have supposed, our writers to study this subject carefully, yet hitherto it has been neglected. In the instalment he has brought out Señor Fabié begins by transcribing and explaining the first regulations made by the Catholic kings for the government of the Indies; and after elucidating the orders of Obando and Diego Colón, and adding the particulars relating to Mexico and Peru, he brings his work down to 1540. The aim of the 'Ensayo Histórico' is facilitated by the third volume of 'Documentos Legislativos,' which the Academy of History has published in its "Colección de Documentos Inéditos de Ultramar." The same academy has added to its series of records of Spanish Cortes the first instalment of those of Catalonia, which goes down from A.D. 1064 to 1358. The 'Fueros, Privilegios, Franquezas y Libertades del Señorío de Vizcaya' have been recently printed by the Biblioteca Bascongada; and Señor Sanchez Catalán has written a brief monograph on the 'Fuero de Cuenca.' Señor Castells has treated succinctly the 'Historia de la Legislación Española Sanitaria.'

Archæology is apt to be the victim of dilettanteism and to turn out annually a number of useless monographs; but this year it is possible to mention a noteworthy, if brief essay by Señor Paz, on 'El Monasterio de San Pablo de Valladolid,' and two voluminous disquisitions by Señor Tarín on 'La Real Cartuja de Miraflores' and 'La Cartuja de Porta Cæli.' Of value for the history of music is Señor Pedrell's 'Teatro Lírico-Español anterior al siglo XIX.' He has written upon stage music of various types, from that which was composed for some of Calderon's plays to the songs and *zarzuelas* of the close of the eighteenth century. Señor Leguina has devoted a curious little work to the 'Maestros Espaderos,' and Señor Mérida has printed an excellent 'Manual of the History of Greek Art.' Artistic biography is represented by a 'Diccionario de Artistas Valencianos,' by Señor Barón de Alcahalí.

In ecclesiastical history I have nothing to record beyond the continuation of the 'Monumenta Societatis Jesu,' which has been described in previous articles; the 'Episcopologi Ampuritá' of Señor Font; and an interesting volume of Señor Garay's, which contains much that is new upon 'El Comunismo de las Misiones de la Compañía de Jesús en el Paraguay.'

Works belonging to general and political history are naturally more numerous; and yet, whether it be because of the condition (in many respects embryonic) of our national



history, or because our historians are deficient in imagination or lack critical power for estimating and giving a meaning to their materials, there may be detected in the majority of them so great a poverty in the development of their subject, such an excessive limitation in their points of view, that their work is confined to a mere bare, uninspired narrative or to erudite detail of scanty importance. In contrast to the histories written by the French and the Germans, which are influenced by special movements of thought, and are based upon a philosophical or political theory, the Spanish historical school appears indifferent to ideas, and in most cases is quite unaffected by any national feeling of a reasoned character as distinguished from superficial and vulgar chauvinism. To these defects rather than to lack of research is due, in my opinion, the inferiority of our present historians to those of other European countries.

Having made this reservation, I proceed to enumerate rapidly the most notable books not included in the first paragraphs of this article. Señor Bethencourt has undertaken an extensive and luxurious 'Historia General y Heraldica de la Monarquia Española,' which will be especially interesting to students of heraldry. Señor Arenas López, agreeing with an old speculation of Señor Costa, the author of 'Estudios Ibéricos,' endeavours to demonstrate in his 'Lusitania Celtibérica' the existence of a district so called, distinct from the Western Lusitania which figures among the administrative divisions of the Roman Empire. Señor Uhagon, in his discourse on entering the Academy of History, read an excellent study on the Spanish 'Ordenes Militares,' particularly that of Calatrava, under the government of D. Pedro Girón. Going back to a most interesting epoch of the Middle Ages, Señor Murguía presents a synthetic picture of the church of Compostella and Galician history in his biography of 'D. Diego Gelmírez'; and Señor Carreras y Candi, in his discourse before the Academy of Good Letters, illustrated with abundance of facts the 'Hege-monía de Barcelona en Cataluña durante el siglo XV.' The 'Historia del Ayuntamiento de Sevilla' has found in Señor Guichot a diligent investigator; and the local feeling in Catalonia—the one current of sentiment sufficiently remarkable to be noted—finds expression in a monograph by Señor Font, 'Determinació de les comarques Naturals ó Historiques de Catalunya,' included in the volume of the 'Jochs Florals' for 1897. The Basques, who also begin to make themselves conspicuous in the study of their own history, have printed in their "Biblioteca" various essays like that on 'Los Isunzas de Vitoria,' by Señor Apraiz, the 'Euskariana' of Señor Campión, and 'El arbol de Guernica,' by Señor Olasoaga. The history of economics can count two monographs only, those of the Conde de Cedillo and Señor Sanchez Ocaña on the 'Contribuciones de León y Castilla en la Edad Media,' which are far from exhausting the subject. Señor Balaguer has published the second volume of his 'Historia de los Reyes Católicos.' The political struggles of our century are discussed in the memoir of 'Ruiz del Padrón,' by Señor Villalba, and the 'Aventuras y des-

venturas de un soldado viejo' of General Nogues. English readers may be interested in the monograph of Señor Pedreira upon 'La Derrota de Nelson en Santa Cruz de Tenerife.' Historico-geographical science is represented by a valuable essay of Señor Torres Campos, 'La Geografía en 1895,' and the history of popular education by that of Señor Calabuig on 'La casa enseñanza' of Valencia, founded by Archbishop Mayoral.

Señor Ganivet, a young author endowed with much cultivation and singular genius, has published two books which may be considered as a species of philosophy of the history of Spain and an ideal programme of our political future. One is styled 'La Conquista del Reino de Maya por el ultimo conquistador español Pío Cid,' and the other 'Idearium Español.' Neither has attracted among our public nor in our press the attention it deserves; notwithstanding, both express in a large measure the state of feeling prevailing among a numerous group of our thoughtful young men. Sociology attracts few students in Spain, and I only find one book worth naming, the third volume of Prof. Sales y Ferré's 'Tratado de Sociología.' The first volume of the 'Filosofía del Derecho' of Señores Giner de los Rios and Calderon, men of a highly original cast of mind, is most important.

Before passing on to *belles-lettres* I may glance at some reprints of old works, such as the 'Historia de Mindanao y Joló' of Father Courbés, which was originally published in 1667; a translation from the Latin by Señor Serrano y Sanz of the voluminous history of Paraguay in five volumes by Father N. del Techo; 'La fi del Comte d'Urgell,' extracted from an old Catalan chronicle; 'Fulles historiqués del Real Monestir de Santa Maria de Pedralbes,' by Sor Eulalia Anzizu; 'Catalana Justicia contra les Castellanes Armes' of Dr. Joseph Font; a collection of 'Curiosidades de mística parda,' selected from mystical and other writers; and a facsimile of the 1608-15 edition of 'Don Quixote,' brought out by Messrs. Montaner & Simón de Barcelona.

There is only one notable work of fiction, to wit, 'El Abuelo' of Señor Pérez Galdós, written in dramatic form, and partly inspired by 'King Lear,' but of a flavour genuinely Spanish, and an artistic vigour that produces a profound impression on the reader. The same author is just beginning the third series of his "Episodios Nacionales" with an interesting volume devoted to 'Zumalacarrégui,' the Carlist champion in the first civil war. Don Juan Valera has published only two little volumes of articles and stories, already known, and of slight importance compared with his other works. They are styled 'A Vuela Pluma' and 'De Varios Colores.' Next in consequence are a novel by Madame Emilia Pardo Bazán, 'El Saludo de las brujas,' and 'Figura y Paisaje,' a collection of tales by Narciso Oller, the first of which, 'Viva España!' is one of the most beautifully dramatic narratives in our modern literature. Of the works of our young authors I may pick out for mention 'Un alma de Dios,' by Señor Juan Ochoa, enchanting in its grace and ease; 'Blancos y negros,' by Señor Campión; 'La ley del embudo' of Queral,

more of a satire on political habits than a novel; and 'El lagar de la viñuela,' by Señor Reyes. 'Oraciones,' a book by Rusiñol, painter and author, is a characteristic specimen of modern currents in Spain. Some of his chapters, veritable prose poems, are not wanting in strength or emotion, and the plates of Utrillo which illustrate them reveal, in the midst of conventional symbolism, great genius and taste. Rusiñol has also issued a little volume of 'Impresiones de arte,' with sketches by the author, which deserves perusal.

Poets continue to crop up in Catalonia, and they are no doubt superior to those of the rest of Spain—as, for example, Guanyabens with his 'Alades,' Massó with 'Natura,' Morera with his 'Poesias,' and Verdaguer with his 'Santa Eulalia.' Señor Balaguer has revived his laurels by reprinting 'Lo Romiatge de mon anima.' From Biscay has come another youthful poet, Arzadun, whose volume of 'Poesia' contains highly interesting passages. In Murcia, Señor Medina imitates a popular style which is not without attractions. Of those who are known by their previous efforts I may mention Eusebio Blasco with his 'Corazonadas,' Herrero with a volume of 'Poetas del Amor' (translated from Kalidasa and Heine), Vaamonde with his 'Dialogos,' and Gil with 'La caja de música.'

On the stage there is absolutely nothing new of any note to be chronicled, with the exception of 'Tierra baja' of Señor Guimerá, a play analogous to his 'Maria Rosa,' of which I spoke on another occasion. A posthumous production of Feliu y Codina, 'Lo Nuvi,' performed at Barcelona, is not at all comparable to the Castilian dramas of his later years. Echegaray failed with 'La Duda.' Selles has produced his translation and arrangement of 'Antony and Cleopatra.' In compensation for this poverty of modern work we have reprints of the old drama on a great scale. At the head of them I may place the seventh volume of the 'Obras de Lope de Vega,' which contains the first section of the 'Crónicas y Leyendas Dramáticas de España.' The introduction to this volume, which fills 257 folio pages, is an admirable essay, bibliographical and critical, by Señor Menéndez y Pelayo. The "Biblioteca Clasica" has brought out the second and third volumes of the 'Teatro' of Cervantes; and the "Colección de Autores Castellanos" the third of that of the Duke de Rivas, including the play 'El Moro expósito.'

Finally, I can name but three volumes of criticism: one by Señor Gener, entitled 'Amigos y maestros,' and two studies on 'Ixart,' by Señores Sardá and Musté.

RAFAEL ALTAMIRA.

#### SWEDEN.

THE past year has been remarkable for the revival of the national feeling in every department of literature. Sweden's enlightened king, Oscar II., who has actively contributed, both by his official acts and his patriotic poems and speeches, to elevate this spirit of nationality, celebrated last year the twenty-fifth anniversary of his reign. The Swedish people thankfully participated in this jubilee, to which it tried to lend additional lustre by means of the exhibition of

science and art which it held at Stockholm during the same year.

Even *belles-lettres* have been influenced by this national movement. Whereas formerly the romance mainly looked to every-day life for its subjects, striving after a photographic reproduction of facts, authors nowadays prefer to return to the past history of the Swedish people, and paint pictures of the life and culture of bygone times. The realism formerly prevailing looked only to living beings, and seldom regarded them as the children of their fathers or as the fathers of their children, but as cut off from all connexion with the past and unfettered by any relation with the future. Now, however, literary men in general—even those who have been the most thorough-paced realists—seem to have realized the necessity for a nation that would preserve its national independence never to forget that the past is the field from which the harvest of the future springs, and that the present is only so far good as it is based upon a good past, and consequently is itself a good foundation for what is to come. The historical story and romance have revived in a much improved form, inasmuch as they are founded upon more serious and thorough researches into the history of the times they delineate, and therefore, as a rule, present truer and more impressive pictures. Elof Tegner, well known for his nobly conceived and finely executed description of the Swedish royal favourite Gustaf Mauritz Armfelt, has published 'Svenska Bilder från Sexton Hundratalet,' in which, in masterly style, he sketches the domestic life of the Swedish magnates during the period of Sweden's greatness. The following century, especially "Gustaf III.'s dagar," has been made the subject of a series of highly elegant and charming sketches by Oscar Levertin, testifying to a happy combination of learning and fancy. One's memory does not readily part with his sketch of old Gjörowell's home in Djurgården, a picturesque idyl of Swedish family life at the end of the eighteenth century. A Swedish poet and adventurer during the seventeenth century, Lars Wiwallius, who was as good as discovered by the historian H. Schück, and who furnished A. V. Bååth with a subject in his poetical cycle 'Kärlekssagan på Björkeberga,' has been introduced by H. Molander in an historical romance entitled 'En Lyckoriddare.' This work is a *tour de force* on the part of the author, who hitherto has chiefly been connected with the stage as a dramatist and theatrical manager. The book contains vividly drawn scenes of the Thirty Years' War in its latest period, which frequently reveal the author's technical acquaintance with the theatre. The local colouring bears the stamp of truth, and the style is sufficiently archaic to produce a sensation of reality and appositeness. A broader, if also less homogeneously composed, historical romance is 'Karolinerna,' by Verner von Heidenstam, containing stories from Charles XII.'s time. These stories, picturesque and fascinating as they very often are, lack mutual cohesion, and are frequently deficient in clearness and local colouring. One certainly gleanings from them a good idea of the intense

suffering of the Swedish people during those terrible years, and of its almost idolatrous devotion to its king; but the picture which the author draws of Charles XII. (at any rate, in the first volume) is not sympathetic, nor even historically true, and thus one loses all interest for the chief personage of the book. These defects the author (plainly influenced by the criticism elicited by the first volume) has attempted, not unsuccessfully, to avoid in the second volume, where the delineation is more moderate in tone, and the royal hero is presented in a brighter and more sympathetic light.

In 'Det yttersta Skäret' Gustaf af Geijerstam, whose style has matured in his later works, has produced a fresh, if somewhat hard picture of the life of the fisher-folk on the Swedish west coast. Per Hallström, who in his recently issued novel, 'En gammal Historia,' furnished an excellent *genre* sketch of a past age with conceptions of duty different from our own, has this year published a new collection of stories, in which his far-reaching fancy embraces an horizon extending from the days of the Greek myths down to our own land and times. The gloomy poetry of the Swedish highlands has been sketched with deep feeling by T. Molin, a young author who died before his talents became known.

Selma Lagerlöf, who a few years ago excited considerable and well-merited attention by her romantic 'Gösta Berlings Saga,' written in a strongly individual style, has this year published 'Antikrists Mirakler,' where, in the most charming manner, she relates the myths and legends of Sicily. This book has placed her at a bound in the front rank of Sweden's female authors. Another book by a woman, but in quite a different style, is 'Den nya Verlden,' by Hilma Angeröd Strandberg, which gives us an impressive and gloomy picture of the sufferings which a family of emigrants to America has to endure in the cruel struggle for existence.

August Strindberg, the realist and Nihilist, has undergone a peculiar, if not altogether unexpected metamorphosis, inasmuch as he has stuck fast in an almost crazy mysticism and self-introspection. His 'Inferno' and 'Legender' are the diaries of a sick soul, in which a sick man's thoughts and visions are treated as the most important events in the universe, and in which he alternately calls down the anathemas of heaven upon wasted lives and elevates his own particular ego into a centre around which everything is to revolve and to which everything is to be referred. But such books scarce belong to literature at all, though they may interest hospital physicians.

The Swedish lyre continues to make its notes heard. C. D. af Wirsén has lately brought out a new collection of poems, 'Under Furur och Cypresser,' which marks a considerable advance upon the author's previous writings. In these poems, which often deal with national subjects, the author lays bare his inner self with equal force and truth, exhibiting the development he has undergone by means of self-discipline, and prophetically suggesting, in deep symbols, a still higher possibility of attainment. This collection of poems is at the same time regarded as a triumph of the principles which

Wirsén for many years, and almost single-handed, has contended for against the forces of realism and materialism in our literature. Idealism, in fact, has become victorious along the whole line; it has now to preserve the ground that it has won.

Nor has Carl Snoilsky's finely strung lyre remained silent. In a new collection of poems published during the twelvemonth he exhibits once more all the good qualities of his poetical individuality, among which should be especially mentioned a transparent lucidity of form and a true Swedish virility in the matter of his work. Gustaf Fröding, Sweden's most popular poet, has been particularly productive of late, but scarcely to the advantage of his muse. He has not followed up, as was expected of him, the new departure which he inaugurated with his 'Guitarr och Dragharmonika,' but has become more and more of a philosophizing vagabond prattler, whose philosophy is less interesting than his vagabondage.

Among the rich stores of historical literature which have come out during the year should be particularly mentioned H. Hildebrand's comprehensive and scholarly description of mediæval Sweden; a new, partly recast, edition of Carl Gustaf Malmström's exhaustively erudite work, 'Sveriges Politiska Historia från Konung Karl XII.'s Död till Statsomhvälfningen, 1772'; and the correspondence between Järta and Wirsén in 1814, edited by O. Alin, the last a decidedly remarkable work which throws floods of light on the bringing about of the union between Sweden and Norway, and shows how clear-sighted men in Sweden in those days foresaw the dangers and the difficulties which the union, in the form it ultimately took, would give rise to in the future.

Herr L. Nobel's magnificent donation to humanity must already be well known all over the world; here I need only remark that a fifth part of the yearly income of the fortune he has left, which is estimated at thirty to forty million crowns (crown Swedish=1s. 2d.), is to be placed at the disposal of the Swedish Academy to be dispensed annually to the person who during the preceding year shall have produced the most remarkable work in literature in the idealistic direction, irrespective of nationality, the worthiest to be rewarded whether he be a Scandinavian or not. Meanwhile no small difficulty has arisen in obtaining the legalization of the donation and the completion of all the necessary preliminary details, and till all this is settled it will be impossible for the institution in question to proceed to distribute the prizes. HUGO TIGERSCHÖLD.

## LITERATURE

*With Ski and Sledge over Arctic Glaciers.*

By Sir Martin Conway. Illustrated from Photographs. (Dent & Co.)

*The Alpine Guide.—The Western Alps.*

By the late John Ball, F.R.S. A New Edition, reconstructed and revised by W. A. B. Coolidge. With New and Revised Maps. (Longmans & Co.)

It seems time to remonstrate against the practice (daily more common) of making many books of travel out of material proper



for one, a single journey or two consecutive trips to the same region. Sir Martin Conway's Himalayan travels have a literature of their own. On being invited to read in four separate volumes what the traveller saw, what the men of science made of it, how the artist enjoyed himself, and how the assistant grew cross, the critics naturally grumbled, and the public to some extent lost interest. Here, again, we find the same traveller giving us the results of his two visits to Spitsbergen—which formed, in fact, one exploration—in two distinct volumes of very unequal size, which cannot even be lodged on the same shelf. Having made this preliminary protest, we find much to praise in the modest work which has come so close on the heels of its more showy predecessor.

In many respects Sir Martin Conway is a model traveller. He has the qualities Gibbon laid down as essential, and others besides. He is "endowed with an active, indefatigable vigour of mind and body," and is ready "to support with a careless smile every hardship of the weather or the road." He possesses also an uncommon faculty of artistic observation and a sincere delight in describing the more delicate beauties of nature. Spitsbergen, with its "featureless white wildernesses," its slushy snowfields and low skies, its bogs and fogs, is hardly a playground for the general tourist. Its moments of rare charm—due chiefly to atmospheric effects, to the tender greys and blues and purples of Polar skies, to the shiftings of the sea mists that too often enwrap the wanderer in their chilly, formless folds—will probably escape his eyes. Our author is prompt to notice and record them. The following passage, apart from a mixing of metaphors which a little more care would have avoided, is a fair specimen of his style:—

"There is nothing more beautiful than a sea fog beheld from above, when the sun shines upon it. By contrast its brilliant metallic whiteness makes purest snow grey. Then it moves so beautifully, gliding inland and putting out arms before it, or casting off islands that wander away at their own sweet will. Enchanting to look upon are these sea-fairies, save to the victims to their embraces. Once inveigled, all their beauty vanishes, for within they are cold, cheerless, and grey, like the depths whence they spring. But to-day they were not destined to advance far. They came up boldly awhile, then faltered and turned back, remaining thenceforward among the seracs and crevasses, except a few rambling outliers that floated away over the glaciers or hovered as bright islands in hollows of the surface. Faint beds of variously transparent vapour, horizontally stratified, barred across the fine range of craggy mountains and their glacier cascades that filled the space between Cross Bay and the Crowns Glacier, a mountain group with an exceptionally fine sky-line. We were encamped at that level of the glacier which may be described as the singing level, where water trickles all about, tinkling in tiny ice-creeks, rippling in rivulets, roaring in moulins, and humming in the faint base of the remoter torrents."

Those who have been alone on a glacier on a warm day will appreciate the final sentence.

The explorers' primary object, however, was not enjoyment, nor even bookmaking, but science. They avoided as far as possible the swamps below the snow-line which caused them so much trouble on their first journey. Sir Martin Conway studied

glacial phenomena, while his companion, Mr. Garwood, looked after the geological character of the rocks. A traveller who is familiar with Alpine glaciers has a signal advantage over sailors in describing those of the Arctic zone. The differences between them are instructive, yet they have hitherto been too little dwelt on. Sir Martin Conway breaks the inevitable monotony of his subject by frequently noting these peculiarities. His account of the ice-lakes of Arctic glaciers is novel and curious. He has, of course, also plenty of hardships and incidents to recount, as well as a faint-hearted Norse follower—who, it is to be hoped, will not write his own story—to make merry over in place of the porter of early Alpine literature, and, in default of all human inhabitants, the quaint habits and customs of the bird population to watch and comment on. All these things give variety to his pages. His most serious claim, however, on public attention for his new volume is that it adds not only some topographical details to our maps, but also alters and rectifies the common conception of geographers as to the general features of the island. It is not, the author shows, as had been generally stated, covered, like Greenland, by one vast, continuous ice-sheet. The interior proves to be a region of separate glaciers, the *névés* of which are divided by exposed ridges and precipices. In short, it is a glacier region analogous to those of the Alps. The author agrees with the majority of modern mountaineers in looking on "the old theory that glaciers not only polish, but systematically excavate their beds, as practically abandoned." He has, however, a theory of his own as to the formative action of glaciers, for which he appears to claim novelty.

The novelty is, perhaps, rather in the form of expression than one of substance. He writes of glaciers that they "eat back" or "creep back at their heads" at the expense of the high mountain platforms. He proceeds to explain that what he means is that whereas, when a cliff has *terra firma* below it, the blocks detached from its upper portion by atmospheric denudation tend to pile themselves up against it in a talus, which in time acts as a protection against the destructive forces—when moving ice, or water, lies under the cliff, no such talus is formed, and the rockface continues to crumble and recede. The glacial sledge carries away the rubbish, leaving the quarriers frost and thaw to pursue their work. The statement records an obvious and indisputable observation. But when Sir M. Conway tries to account for the present structure of the Mont Blanc or the Oberland range by the supposition that the decay of the containing parallel ridges on the sides of their former glaciers has led to such gaps as those through which the Mer de Glace and the Glacier d'Argentiére flow northward, or that the northern glaciers of the Oberland have carried down the cubic contents of their basins, he appears to be falling into an error similar to that of his predecessors with regard to glacial excavation, and to be assigning to moving ice too important a share in the modification of the earth's surface. We find no sign that one objection which strikes us as formidable has been taken into account.

The slope most exposed to denudation must surely be the sunward face of the southernmost of the parallel ridges. We should expect to find, therefore, a basin like that of the southern Miage glacier typical. It is, however, exceptional; the great glaciers of the Alps and Caucasus, as a rule, flow through gaps in the ridges on their northern flanks. A more adequate cause must be found for the great transverse cracks which carry off the drainage of the furrows which run between and parallel to the crests of great chains.

The illustrations are ineffective and disappointing. A sketch-map, containing much new detail, is a help to the narrative, and enables the reader to follow the clear account of the glacial region of Spitsbergen in the text.

The successive publication in the early sixties of the three volumes of the original edition of the 'Alpine Guide' by the late Mr. John Ball was a revelation even to many old travellers who had flattered themselves they knew the Alps well. The new volumes told the world not only where tourists habitually went, but where they ought to go. The scheme and working out of the book were original and in the most scientific sense thorough. Mr. Ball was not only the first President of the Alpine Club; he was also a geographer, an eminent botanist, and well versed in other branches of natural science. Disregarding all artificial boundaries, he looked on the Alps as a physical whole, and proceeded for his purpose to divide them into convenient groups, treating each, without regard to its popularity, with equal thoroughness. When his personal knowledge failed him—and it was seldom—he fell back on an extensive acquaintance with local literature and on the help of his friends, the founders of the Alpine Club. He welded their notes into his text, and so successfully that few readers can have had cause to suspect (what he confessed in moments of confidence) that there were not half a dozen among his contributors who could use "right" and "left" consistently. His own style was simple, condensed, yet effective, while here and there a touch of quiet humour seemed to bring the traveller into personal relations with his guide. To the intelligent wanderer the book was a mine of suggestions. It was Mr. Ball who first directed his countrymen to the lovely valleys of Locarno, to the fascinating highlands of the Trentino, and to a dozen other quiet recesses of the Alpine chain. Other writers have subsequently watered the seed thus sown. Mountaineering has been specialized. We have had Climbers' Guides—very good little books of their kind—for the athlete; and local guides for those who do not roam, but rotate round a centre. 'The Alpine Guide' is not a specialist's guide; it is the guide for the average active man of many interests, to whom nothing Alpine is alien—peak or valley, lake or glacier.

Unfortunately Mr. Ball fell into bad health, and about the same time the 'Guide' went out of print. The very excellence and wideness of scope of his book made its revision difficult. The attempt was postponed until on Mr. Ball's death his old friends in the Alpine Club resolved to re-edit it as a memorial to him. They perhaps at first estimated too lightly the

difficulty of the task. Delays, which are partly explained in the preface, intervened before the work was put finally into the hands of Mr. Coolidge. To any one who knows anything of the Alpine records of the last twenty years Mr. Coolidge's name will serve as a guarantee for solid and capable workmanship. He undoubtedly has explored more thoroughly than any other man living, or perhaps any one who has ever lived, the recesses of the Western Alps, and his historical and bibliographical knowledge with regard to this region is hardly inferior to his local information. Not content, however, with his own resources, he has, he tells us in his preface, gathered round him a staff of helpers of all nationalities. In short, he has done everything possible to make the volume entrusted to him worthy both of its author and himself. It seemed beforehand to many competent judges that it would hardly be possible to effect this without so far rewriting every page of the original edition as to destroy Mr. Ball's handiwork, and thus defeat to some extent the primary object of a memorial edition. In this delicate point—the combination of the sentimental and practical aims in view—Mr. Coolidge has shown sound judgment and discretion. The personal narratives of the earlier editions are, of course, abridged or brought up to date, but they are still there, and those who feel a personal as well as a topographical interest in the first conquest of the Alps can still turn over the pages with something of their old satisfaction. In another general matter we think the editor has been judicious. The standard of Alpine difficulty has been largely altered of late years; many difficulties have been actually removed; but the dangers remain, and we are glad to find the phrase "difficult and dangerous" firmly retained, and, as far as we can judge, in the proper places.

To examine throughout a work of this kind would be impossible. No guide-book can be so infallible but that a competent critic may find opportunity to display his own scraps of knowledge. But we shall not waste space for this purpose. It will be more profitable to indicate the scope and some of the principal features of the present volume, which extends from the Col di Tenda to the Simplon. The Maritime Alps are for the first time dealt with in any detail. This is the range which raises "three silent pinnacles of aged snow"—the Mont Clapier, the Cima di Gelas, and the Argentera—before the unobservant crowd of Cannes. It shelters several health resorts, one of which, Pesio, formerly a Certosa, Mr. Coolidge describes as the "loveliest" hotel in the Alps, and the epithet is not too strong. The heights command views reaching from Monte Rosa and the hills of Como to Cannes and the Iles d'Hyères, the only Alpine panoramas in which a sea-coast forms a notable and picturesque feature. The next district, the Cottian Alps, stretching from the neglected high road of the Col de l'Argentière to the Mont Genève, is very little known to our countrymen. This region is for the moment rendered difficult of access to travellers by the childish suspiciousness of the local officials, both French and Italian, amongst whom the spy mania is inherent. But there seems good reason to hope that its mischievousness is now recognized in

Paris, and that measures will shortly be taken at headquarters for its abatement. At any rate, all the needful details are here in readiness for the explorer when that time comes. Dauphiné in the old days was a synonym for hardship and exposure. Now it has been civilized and organized; and if its savage valleys will never have the same attraction as the Bernese Oberland for those who love the middle heights and the zone of pasturage, its superb peaks and glaciers and serrated ridges must secure it popularity with mountaineers. The Graian Alps, discovered, we may say without exaggeration, by Mr. Ball's contemporaries, are now frequented, but more by French than English tourists, though the few of our countrymen who do know them rate their attractions very highly.

In the remaining districts, Mont Blanc and the Pennines, we enter more familiar ground, where Mr. Coolidge's critics will be more numerous and more competent. Here the relative importance of mountain routes and the space to be allotted to them must have been a perplexing problem. A little less embarrassing one must have been how far to find space for the curious details as to the early history of the valleys which are the special property of the present editor. No one, we think, will regret the few columns allotted to the early records of Chamonix and Mont Blanc, and the text throughout abounds in brief, but authoritative notes of the same character. The volume as a whole, while affording the mountaineer the special details he wants as to peaks and passes, is planned also to supply to the general traveller, the man of educated tastes and curiosity, who has interests beyond means of locomotion and hotel prices, the matter that he is likely to find most serviceable and interesting. The mass of information crowded into its pages is astonishing. The botanical notes have been revised by Sir Joseph Hooker, the geological by Prof. Bonney; nor are the lower class of practical details left out. The excellent system (first, we believe, brought into use by M. Joanne) of uniting the list of hotels with the index has been followed.

In any guide-book of this description the number and quality of the district maps are a most important consideration. In the Western Alps it is even more than usually so, since the French and Italian surveys are often not in accord, and it is in any case a burden to the tourist to have to carry both. Six of the district maps have consequently been specially designed and compiled by the editor to serve as a key to the text. They will form at the same time the most authoritative material for future cartographers. They are at once full and clear, and should serve every purpose. The three maps of the Pennine Alps are sections cut out of the beautifully executed, if too minute, Alpine Club map of Switzerland. There is a good and up-to-date general map.

In conclusion, we must congratulate the Alpine Club on the complete manner in which they have so far carried out their undertaking, and we shall await with interest the promised volume on 'The Central Alps.' We would venture one suggestion for their consideration. Would it not be a convenience if the two volumes were sold

subsequently in halves, so that a traveller visiting Mont Blanc and the Oberland might provide himself easily with the sections he requires? We note, however, that the sections are already so printed that they can be rebound separately by those who limit their luggage to a knapsack.

*Evelyn Innes.* By George Moore. (Fisher Unwin.)

'EVELYN INNES,' it may be remarked at the outset, is the best novel which Mr. Moore has yet written. In grasp of character and in power of portraying an individual living being Mr. Moore has advanced even since 'Esther Waters,' of which the best characteristic was the presentation of the heroine. But here still more one has the feeling that one is face to face with a reality, and that Evelyn's actions have that inevitableness without which no interest is possible. Although this novel, just as much as its predecessor, is a novel with a topic, music taking the place of betting as the phase of life on which the fortunes of the characters chiefly depend, one is never made to feel that a single incident in the heroine's life or a turn in her character is due to any desire on the part of the author to prove a point or elucidate a theory. Music is the real atmosphere in which Evelyn and the other characters live and work out their destinies. It is not, as is so often the case in novels with a purpose, the rarefied atmosphere of the philosopher making experiments on semi-animate puppets. To have studied music ancient and modern with the care and exactitude here displayed by the author, and to have avoided the fault of allowing his subject to overpower his sense of character, is in itself a great achievement, and all praise is due to him for it.

But in awarding this praise, one almost unconsciously stumbles across what spoils so much of Mr. Moore's work. It is a great achievement; but in almost everything that he does one is more impressed with the difficulty of his task and the labour required to surmount it than with the success, great though it may be, of his endeavours. Mr. Moore somewhere tells a story about himself—in the 'Confessions of a Young Man,' if we remember right—which seems to illustrate this characteristic in all his works. When he first went to the Louvre, he tells us, he saw no beauty in Ingres's 'La Source'; but Manet, or some painter whom he admired, told him that it was beautiful. Convinced that his informant was right, he went day after day to this picture to study it and find out wherein its beauty consisted, until at last, after a vast amount of conscientious study, he really did find that the picture was most beautiful. So in all his work one has a feeling that he is very often right, and has attained to the end required, but that it has cost him an unconscionable amount of trouble and study to attain it; and he seems so proud of all the pains he has been at that he will not spare the reader any of the steps of the journey to his goal. Mr. Moore never seems to live anything, if we may so put it; he always studies it and learns it; he has no intuition, but he joins to great intelligence extraordinary laboriousness, which secures him the power of rarely



making a mistake, and as rarely enlightening by a flash of inspiration. Even with Evelyn Innes, the most living and successful of his characters, this may be observed: she certainly is a living woman; all her actions are perfectly right from her own nature; but she is always an outsider, a person to be observed, not felt. Of all the greatest characters in fiction—Jane Austen's, some of Thackeray's, Dickens's, Mr. Meredith's—it may be said that not only does the author seem to have lived them, but the reader almost can identify himself with them, and feel himself saying and doing what they say and do. With Evelyn Innes Mr. Moore may have been on terms of the most intimate acquaintance, but he never felt himself in her; and the reader also feels that what she does is quite natural from what he knows of her character, just as he feels about his cousin or his aunt, but he never realizes her sufficiently to feel that he would necessarily do the same himself. She is really living, but she is not living in the most intimate way. With the same limitations Sir Owen Asher and Ulick Dean are wonderfully good up to a certain point. They are people one would recognize immediately if one met them in the street—in fact, one knows many like them; but Mr. Moore's art adds nothing to our knowledge of them; they are to a certain extent enigmas in life, as all men are, except perhaps one besides oneself; and to just that extent, and no less, are they enigmas in the novel.

A consequence of Mr. Moore's inability to conceal his laborious methods is that, however interesting in some respects his novels may be, they are apt to become tiresomely prolix. Mr. Moore is crammed full of facts; one may imagine him, like Zola, studying for his novels from every available source. As Zola would have gone, he has evidently been to Bayreuth and to Madame Wagner's house there; he has studied the scores of Wagner's operas and Wagner literature *ad nauseam*; he has been to Dulwich and to Hyde Park and Kensington Gardens; he has conscientiously paced every inch of the ground which he makes his characters cover; but, unlike Zola, he has not acquired the faculty of discarding unnecessary facts. The Frenchman knows, as all Frenchmen do, that one of the first elements of art is to know when to be silent; but Mr. Moore will tell you that Evelyn paid her hansom cabman when she left him; he will weary you with discussions on Wagner, and bring in utterly irrelevant disquisitions on Balzac. In one passage he describes at some length a subscription concert got up by Evelyn, and in reading the description we wondered if he would add the exact amount secured by it for the charity, and sure enough it was duly chronicled. This is the reason why some reviewers cry out against "disgusting" passages in Mr. Moore's books. Now in this one there are some details which could certainly not be qualified as disgusting, but which are absolutely unnecessary, and which one would prefer not to have mentioned unless there were some very strong dramatic reason for doing so, which there is not. They are annoying here chiefly because they are so gratuitously unnecessary, just as some of his long and inappropriate descriptions of scenes are tiresome: they are only worse than the

latter because they concern matters on which it is better to be reticent, but their real fault is essentially the same, that of irrelevance.

The book, however, which is worth criticizing at such length just because it is so good as a whole, and so admirably single in purpose and construction, and so marvellous in the way in which all the interest is quite naturally focussed on the heroine, must not be dismissed on a reproach. The style, though still a little lacking in nerve and decision, is a great improvement on Mr. Moore's former writing; and some of his phrases and jottings of character are decidedly pithy and poignant. Here is, perhaps, the best of them:—

"Lady Duckle appeared to her as one who had never selected a road. She seemed to have walked a little way on all roads, and her face expressed a life of many wanderings, straying from place to place. There was nothing, as she said, worth doing which she had not done, but she had clearly accomplished nothing."

#### AMERICAN FICTION.

*Penelope's Experiences in Scotland*, by Kate Douglas Wiggin (Gay & Bird), is a story of three Americans—"Salemina, Francesca, and I"—who stay first in Edinburgh, and then in the East Neuk of Fife. They are maiden ladies of uncertain age (Salemina at least over forty), but possessed of every grace and accomplishment; and two of them at the finish are married or going to be married, Francesca to an Established minister. There is much about ministers—some of them surely well-known living divines—churches, General Assemblies, Holyrood levees, and suchlike, so that the book, which is brightly written, may be safely recommended to Southron lovers of kailyard literature: with less confidence to native-born Scots, who will know that "Jingling Geordie" and George Heriot were identical, that the Mound is not visible from George IV. Bridge, that in Scotch a potato is not a vegetable, and that cakes are cookies, not "goodies." Our chief quarrel, however, with Mrs. Wiggin is her portentous amount of cram; her own real experiences of Edinburgh would, we fancy, have been much more readable. No hard-working Edinburgh landlady, not even one going three times to church on a Sunday, would know anything of Anne of Denmark; and we wonder what Mrs. Wiggin herself knows of some of her "shining lights, Robert Ferguson, Adam Ferguson, Gavin Wilson, Sir Henry Raeburn, David Hume, Erskine, Lords Newton, Gillies, Monboddo, Hailes, Kames, Henry Mackenzie, and the Ploughman Poet himself."

*The Gospel of Freedom*, by Mr. Robert Herrick (Macmillan & Co.), is remarkably clever, and in places becomes really excellent. The first chapter of Part III. of the book is an instance of the author's skill, and it entitles the volume to the consideration of readers on this side of the Atlantic. The freedom to which the title refers is that of a clever American girl who in the course of the story marries a Chicago speculator. Their marriage turns out to be one which has little attraction for the lady, and from which the Chicago adventurer benefits largely. But the interest of the book depends mainly on other matters. Life in Florence and Paris is sketched with at least as much skill as life in Chicago, and in each instance with careful regard to the effect of these surroundings on the characters of the story. The art critic of Italian painting, with his self-satisfied skill in "attribution," is well drawn; and he turns out to be a worse citizen than the man from Chicago. This art critic, Erard by name, appears to be drawn from life; he is quaintly said to watch his intended victim "savouing." Ultimately she triumphs over her tempter; but not until she

has given occasion for a story of more than ordinary interest. The writing throughout is clear, and the story is well constructed. Sentences occur which might be expressed in better phraseology; for instance, "This wholesale tossing aside the amoin of his life staggered the doctor." "Barbazon" seems to be a misprint for Barbizon in an early chapter.

In *the Crucible*, by Grace Denio Litchfield (Putnam's Sons), might move rather faster. Rapidity would make the weakness of the incidents of the plot less apparent. No amount of explanation can make one accept as probable the event upon which everything turns. The story is brought to a satisfactory conclusion by means of an earthquake. The machinery is overpowering. In other respects the narrative is pleasant, but a little tedious.

It is evident that, both for dramatic and literary purposes, the war of 1870 is by no means "played out." Mr. R. W. Chambers has in *Lorraine* (Putnam's Sons) written a very gory romance, in which a château becomes the centre of some desperate fighting. The volume is more interesting for its military details than for its elements of romance. There is a curious sketch of Mr. Archibald Forbes, under the name of Grahame; and it is evident that pains have been taken to render the narrative of the fighting as accurate as possible. Speaking of the staff of Prince Frederick Charles, Mr. Chambers says: "There, too, was Von Zastrow, destined to make his error at Gravelotte, there was Steinmetz....." It would be more accurate to append the words italicized to the latter of the two.

*Her Ladyship's Elephant*, by David Dwight Wells (Heinemann), is an admirable piece of fooling, with not a dull page in it from beginning to end. It is about two American and English couples who accidentally change partners on the wedding journey, and about the efforts they make to find one another again. The idea, which is humorous enough, becomes more so from the contrast of nationalities, and when the elephant appears on the scene the fun becomes fast and furious. But more must not be told of the story; it would be unfair to the author.

In Mr. A. J. Drexel Biddle's *Word for Word and Letter for Letter* (Gay & Bird) there are many elements of sensational romance. It is a story which would be spoiled by a summary of its plot, and it must suffice to say that it involves murder and robbery as well as love and adventure. Incidentally the writer gives some interesting particulars of the island of Madeira, with which he is evidently familiar. It is clear that the book is intended for readers in America rather than England. Foot-notes explain that "cops" is "slang for police," and that "swing" is a "slang term, meaning to hang, or to be executed." The reader of current fiction in England hardly needs the information conveyed. The little volume is amply illustrated, inside and out.

#### OUR LIBRARY TABLE.

MESSRS. CHAMBERS have published a pretty little volume under the title *W. E. Gladstone: a Souvenir*, which is a reprint from 'Chambers's Encyclopædia.' The memoir of Mr. Gladstone by Mr. Justin McCarthy is excellent. The article on Homer which follows it is from the pen of Mr. Gladstone himself. Our view of Mr. Gladstone's Homeric scholarship is not favourable; but his admirers will be glad to have this article in separate form.

GUIDE-BOOKS come crowding in. Messrs. Dawbarn & Ward send us a nicely *Illustrated Guide to Leamington, Warwick, Kenilworth, and Coventry*. The letterpress by Mr. B. C. P. Walters is indifferent.—Mr. Stanford has brought out a fifth edition of Mr. E. N. Buxton's excellent handbook to *Epping Forest*.—To Messrs. Black we are indebted for an eleventh edition of their *Guide to Sussex*, and a tenth edition of their *Shilling Guide to Scotland*.

A PUZZLING book to review is *The London Year-Book*, the second annual volume of which appears this month from the Grosvenor Press. It is supposed to be a book of reference relating to London, but largely consists of literary matter, such as original stories from hands apparently youthful, some of which exhibit much talent. The combination is of doubtful value from a financial point of view, but it is of interest to note the struggle of the young author to make his way, which has driven him to penetrate even into the recesses of the reference book.

SIR HENRY BURDETT has published a new issue of his excellent annual *Burdett's Hospitals and Charities* (Scientific Press). The introductory chapter on "The Effects of the Diamond Jubilee" is especially interesting.

THE house of Calmann Lévy publishes an edition of Michelet's *L'Oiseau*, with a pretty preface of fifteen pages by M. François Coppée on birds.

*The Heart of Midlothian* has appeared in Mr. Nimmo's handy reprint in single volumes of the "Border Edition of the Waverley Novels." One of the longest of the series, "The Heart of Midlothian" fills over 800 pages in this reissue.

WE have on our table *Outlines of Descriptive Psychology*, by G. T. Ladd (Longmans),—*Some Incidents in General Practice*, by A. Pritchard (Bristol, Arrowsmith),—*The American College in American Life*, by C. F. Thwing, D.D. (Putnam),—*Reflections on the Formation and the Distribution of Riches*, by Turgot, 1770 (Macmillan),—*Some Elements of English Grammar*, by L. C. W. Thring (Relfe Brothers),—*Elementary Chemistry, Practical and Theoretical: First Year's Course*, by T. A. Cheetham (Blackie),—*Milton: Paradise Regained*, edited by A. J. Wyatt (Clive),—*Nullification and Secession in the United States*, by E. P. Powell (Putnam),—*Pure Economics*, by Prof. M. Pantaleoni, translated by T. B. Bruce (Macmillan),—*Three Lectures on Gaelic Topics*, by P. H. Pearse (Dublin, Gill),—*Canada's Metals*, by Prof. Roberts-Austen (Macmillan),—*A Short Handbook of Oil Analysis*, by A. H. Gill (Lippincott),—*Cryptography*, by F. E. Hulme (Ward & Lock),—*The Book of Sacred Magic of Abra-Melin: The Mage*, by S. L. MacGregor-Mathers (Watkins),—*Thermo - Geographical Studies*, by C. L. Madsen (Williams & Norgate),—*The Architectural Review*, Vol. II. (Erfingham House, Arundel Street),—*Chiefly concerning Two*, by A. Scott (Digby & Long),—*The Story of the Schoolmaster's Sister and the Pupil, and other Tales*, by a Barrister (Cox),—*Comic History of Greece*, by C. M. Snyder (Lippincott),—*Mistress Bridget*, by E. Yolland (F. V. White),—*Imperialism*, by C. de Thierry (Duckworth),—and *Lucky Burgee*, by H. Lander (Pearson).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Sacred Books of the East: The Dhammapada, 8vo. 10/6 cl.  
Saints (The): Vol. 1, Psychology of the Saints, by H. Joly;  
Vol. 2, St. Augustine, by A. Hatzfeld, cr. 8vo. 3/ each, cl.  
Torrey's (H. A.) What the Bible Teaches, 8vo. 10/6 cl.

## Fine Art.

A'Beckett's (G. A.) Comic History of England, Vol. 2,  
royal 8vo. 9/ cl.; Rome, royal 8vo. 9/ cl.

## Philosophy.

Read's (C.) Logic, Deductive and Inductive, cr. 8vo. 6/ cl.

## History and Biography.

Bullock's (Rev. C.) The Land We Love, W. E. Gladstone, a  
Non-political Tribute, cr. 8vo. 2/ cl.  
Stephen's (Leslie) Studies of a Biographer, 2 vols. 8vo. 12/ cl.

## Geography and Travel.

Dyer's (E. J.) The Goldfields of Canada, and How to Reach  
Them, Cheap Edition, 8vo. 3/6 cl.

## Science.

Hirst's (J. A.) Modern Geometry of the Point, Straight  
Line, and Circle, cr. 8vo. 3/ cl.  
Jakob's (Dr. C.) Atlas of Methods of Clinical Diagnosis,  
translated by A. A. Kahner, cr. 8vo. 12/6 net.  
Principles of Arithmetic, by an Inspector of Schools, 3/6 cl.  
Yates's (J.) Present-Day Metallurgical Engineering on the  
Rand, 4to. 21/ net.

## General Literature.

Bellamy's (E.) Equality, Popular Edition, cr. 8vo. 2/6 bds.  
Binstead (A. M.) and Wells's (E.) A Pink 'Un and a  
Pelican, cheap edition, cr. 8vo. 6/ cl.

Brodie's (S.) Poetical Stories, cr. 8vo. 3/6 net.  
Caray's (R. N.) Queen's Whim, Cheap Edition, cr. 8vo. 3/6  
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## THE DATE OF KING ALFRED'S DEATH.

THE question of the date of King Ælfred's death has a special interest at this time in view of the approaching millenary of that event. It would seem that the persons in charge of the movement for holding a national commemoration of the day are fixing on the year 901 for their doings, thus assuming the year 901 to have been that of the king's death. I trust that all who have any feeling for historic accuracy will lift up their voices against the blind acceptance of a date that cannot bear investigation.

The date that ought to be recognized is not free from doubt. Scholars have differed both as to the year and the day of the month. With regard to the latter, the competing days used to be October 26th and 28th. Mr. Ancombe in the *Athenæum* of March 12th seems to start a fresh hare by suggesting October 25th. But October 26th, the day given by the 'Anglo-Saxon Chronicle' ("six nights before All Saints" and "VII. Kal. Nov."), seems quite established by the obits on the old calendars cited by Mr. W. H. Stevenson in the *English Historical Review*, xiii. 71, namely, MS. Bodl. Junius, 27; MSS. Cott. Galba. A. XVIII.; Titus D. XXVII.; Tiberius B. V. It may be, however, that we ought to understand that October 26th, according to Saxon reckoning, meant the twenty-four

hours from vespers on the 25th to vespers on the 26th, as further pointed out by Mr. Ancombe in the *Athenæum* of March 26th. But as we are not told the hour at which Ælfred passed away, the probability is that he died between midnight on the 25th and vespers on the 26th of October, and so within the compass of our 26th day of that month.

Passing on to the year, we find three dates in the field, namely, 899, 900, and 901. The last, no doubt, is the one that has generally passed current on the strength of the *prima facie* testimony of the A.-S. Chronicles. All these, with Florence of Worcester, give 901 as the year of Ælfred's death.

A glance at the parallel texts of the 'A.-S. Chronicle' for the close of Ælfred's reign will show that all are copied from one original, that original, no doubt, being the 'Winchester Chronicle,' represented by the Parker MS. (C.C.C.C. clviii.). In this record, and the others known as the 'Canterbury Chronicle' (B), the 'Abington Chronicle' (C), and the 'Worcester Chronicle' (D), we have but one original witness, whose words are simply echoed by the others, and by Florence of Worcester, who follows them. Now it has been made clear that from A.D. 892 to 929 the year-numbers given by the 'Winchester Chronicle' are one in advance of the proper date, and that through the mere misplacement of a marginal date, whereby the latter part of the annal for 891 was taken as representing the annal for 892; and so the events belonging to the year 892 came to be entered by a later scribe under the year 893, and so down to the year 929. (See Mr. Stevenson, *supra*; and Mr. Plummer's notes to his edition of the 'Chronicle.') When the original error has been corrected, and the proper dates restored, the testimony of the 'Winchester Chronicle' and of those that follow it, including Florence, comes to be that Ælfred died, not in 901, but in 900; and there ends the case for 901, as it has no other support. A few years on we shall find the A.-S. Chronicles ignoring their previous date and taking 900 as the accepted year of Ælfred's death. The defective chronology of the 'Winchester Chronicle' for the years before and after Ælfred's death suggests that the entries may not have been posted up till long after the time, and probably were taken from rough notes that have not come down to us. If the entries had been made from the personal knowledge of the scribes (and scribes there were, as several fresh hands come in within a short period), the events could not have been misdated in such a mechanical manner. Æthelweard, the historian, who wrote after 976, follows the 'Winchester Chronicle' down to the end of 892, but no further, as if his copy of it ended there. As between the years 899 and 900, Mr. Stevenson has put in a strong plea for the former. Still, I think that a good word may be said in favour of the latter. With an undoubted conflict of evidence, that cannot be satisfactorily explained, the weight of evidence appears to me to fall to the year 900.

I. In support of 899 we have, in the first place, the statement of the A.-S. Chronicles and of the tenth-century MS. Cott. Tiberius A. III. (975-976) as to the length of Ælfred's reign, which is given as 28½ winters, or, in the clumsy phrase of the time, "thirty winters less one and a half" ("othrum healfum læs xxx. wintra"). We are not told from what point this length of time is reckoned. It is assumed to be dated from the time of the death of Ælfred's predecessor, which no doubt happened in 871; reckoned from that time, 28½ years bring us to 899. The end of the preceding reign seems the natural point from which to date the beginning of a new one. It appears to be the point always taken by the royal charters; but I shall show that the chroniclers differ mysteriously in their estimates of the lengths of reigns, and that in one case, at any rate—that of Æthelstan—we



have just the same discrepancy as in the case of Ælfred between the interval between the dates of his accession and of his death and the length attributed to his reign, the latter period being represented as fourteen months shorter than the former. This difference has been held to suggest that Æthelstan may not have been crowned in Wessex, where his accession was opposed, for fourteen months after his father's death, and that the estimate in question dates his reign from the Wessex coronation. If we could assume that in the utter confusion of the times of Ælfred his coronation likewise had been deferred for a year, and that the 28½ winters were reckoned from his coronation, all difficulty would be at an end. In the case of Eadwig, again, we have statements as to the length of his reign differing from one another, and from the reckoning of the charters. His predecessor Eadred died November 23rd, 955; he sign in 955; and he died October 1st, 959. If his accession had been dated from the day after Eadred's death, he would have reigned four years less seven weeks and five days. The Cotton MS. Tiberius B. V. gives him a reign of four years less seven weeks, making his rule begin four or five days before his predecessor's death. But the MS. Tiberius A. III. only allows him three years and thirty-six weeks less two days, thus bringing the beginning of his reign to January 25th, 956, a Friday. It has been suggested, however, that this might point to a coronation on one of the Sundays after the Epiphany (see Bishop Stubbs's 'Memorial of Dunstan,' lxxxviii, Rolls Series). I have said that the death of Ælfred's elder brother and predecessor Æthelred clearly fell in 871. The 'Abingdon Chronicle,' no doubt, gives the year as 872; but I build nothing upon that, because that work, being for that period to all intents and purposes a mere transcript of the 'Winchester Chronicle,' by some misplacement of a blank annal, got a year ahead of its archetype in 853, which year it gives as 854, continuing a year ahead down to 893, where it falls into line again. As for the year 871, it seems clearly fixed as that of Ælfred's accession as it has the important support of Bishop Asser, Ælfred's biographer and contemporary ('Mon. Hist. Brit.,' 477), who apparently finished his work before Ælfred's death, as he does not record either that event or the length of the reign. So, too, Æthelweard tells us that Ælfred came to the throne seventy-one years after the accession of Egbert, which he places (wrongly) in the year 800. Florence, also, and Symeon ('Historia Regum') agree that 871 was the year of Ælfred's accession.

With respect to the length of the reign, Florence and Symeon (in a passage copied from Florence) give it as 29½ years. It might be supposed that Florence here made this correction in order to bring the length of the reign into harmony with the dates of accession and death. Unfortunately he follows the ostensible lead of the A.-S. Chronicles in giving the death-year as 901, thus making a reign not of 29½ years, but of 30½ years from the given time of accession. Symeon, while copying the 29½ years from Florence, and the Indiction for 901, alters the year of Ælfred's death to 899 ('Hist. Regg.,' p. 120). This "deliberate correction," as it appears to be, is without doubt a distinct point in favour of 899. With respect to Florence's 29½ years, I must say that a very ingenious explanation has been given by Mr. Stevenson, who suggests that Florence simply overlooked the word "othrum" in the passage that tells us that Ælfred reigned thirty winters, "othrum healfum læs." The omission of "othrum" would make the passage mean 29½ instead of 28½ years, since "othrum healfum" corresponds to the German *anderthalb* (Hist. Rev., sup., 72).

II. I have already noticed the testimony of Symeon to the year 899. He gives it three times over, namely, in the passage in the

'Hist. Regg.' already noticed (p. 120); also in an earlier and more important part of the same work, where he reproduces a tenth-century North-Country chronicle (the 'Cuthbertine'), where the year is also given as that of the death of Bishop Eardwulf of Lindisfarne (p. 90); and, thirdly, in the 'Historia Dunelmensis Ecclesie,' p. 71, where the year 899 is given in connexion with a reign of 28½ years—at last a consistent date. With Symeon we may couple the Lindisfarne annals (Pertz, xix. 506), doubtless derived from the same original, which also place Ælfred's death in 899.

III. Another witness is Æthelweard, who wrote after 976. He states that Eadward the Elder, who succeeded Ælfred, was hallowed on Whitsunday (June 8th), 900 ('M. H. B.,' p. 519), thus apparently throwing back the year of his father's death, which happened in the month of October, to the year 899. But Æthelweard is very confused and inaccurate in his chronology, and the reading of the actual date that he assigns as that of Ælfred's death is disputed. Mr. Petrie, in the 'M. H. B.,' seems to take it as—901. Mr. Stevenson and Mr. Anscombe regard it as—900. To me he appears to place the event four years after the death of "Guthfrid," King of Northumbria, doubtless the Guthred who died in 894 (Symeon, 'H. D. E.,' p. 71; 'Hist. Regg.,' p. 119): "Bis binis post annis ex quo supradictus obierat rex [sc. Guthfrid] facta est discordia inter Anglos..... In eodem anno magnanimus transitit de mundo Ælfredus rex," &c. That is not very clear, but it seems to place Ælfred's death in 898. On the other hand, Æthelweard gives the year of the coronation of Eadward the Elder, Ælfred's successor, very distinctly, first as being the hundredth from the accession of Egbert, which he places (wrongly) in 800, and then expressly as being the nine hundredth from the birth of Christ: "Numerus annorum ab adventu Christi, humana sumpta carne, nongentesimus pleniter ordo." He also confirms that date by adding that in the same year Æthelbald became Archbishop of York, and in fact it appears that that was the year of Æthelbald's promotion (Symeon, 'H. D. E. Auct.,' 225; 'Reg. Sacrum').

Mr. Stevenson claims support for the year 899 in a passage in the MS. Cott. Vespasian D. XIV., f. 223 verso, where the current year, 912, is stated to be the thirteenth of Eadward the Elder. Assuming that the regnal years would run from the coronation as given by Æthelweard, namely, June 8th, 900, the thirteenth year of the king would extend from June 8th, 912, to June 7th, 913, and so the latter part of 912 would fall in the thirteenth year of the reign. But if we assume the reign to have begun from the death of the predecessor, the thirteenth year would run from October 27th, 912, to October 26th, 913, and so the latter part of 912 would still fall in the thirteenth year. The *datum* of the Vespasian MS., therefore, is compatible with either 899 or 900, as pointed out by Mr. Anscombe in the *Athenæum* of March 12th.

I. When we turn to the evidence for the year 900, of course we have, in the first place, the date of the A.-S. Chronicles, which, when corrected, stands as 900. This date is supported by their chronology of the following reigns. The day of the death of Eadward the Elder is not recorded. The year as given by the 'Winchester Chronicle'—still, by virtue of the misdate of 892, a year ahead of the proper date—is 925. This must be read as =924, the year given by Canterbury, Abingdon, and Worcester chronicles, which get rid of the erroneous chronology of the 'Winchester Chronicle' about the year 914. The late 'Peterborough Chronicle' records the death of Eadward and the accession of Æthelstan twice over: once under the year 924, and again under 925, but in the latter case with a synchronism that would carry the date back to 923, namely, the year when Wulfhelm became Archbishop of Canterbury. So, too, the Christ

Church MS. Domitian A. VIII. known as Chronicle F. If any value could be attached to the above synchronism, the question as to the date of Eadward's death and Æthelstan's accession would lie between 923 and 924, but I hope to show that 923 may be safely discarded.

With regard to the length of Eadward's reign, the primary chronicles do not give it. But the Cotton MS. Tiberius A. III.—a summary of events ending with the reign of Eadgar (printed by Mr. Thorpe with his 'Chronicles,' i. 232), and probably written 975-8—says that he reigned twenty-four years. Florence, who makes the reign begin in 901 and end in 924, says, in conformity therewith, that Eadward died in the twenty-fourth year of his rule. But he goes on to say that his son and successor Æthelstan was crowned by Archbishop Athelm, who died January 8th, 923, thus throwing back the death of Eadward to 922. But this synchronism again must be dismissed, because we have for the time of Æthelstan charters that show that his reign must have begun after November 12th, 924, and before March 23rd, 925 ('Cod. Dip.,' Nos. 1102 and 353). In harmony with these we have five other dated charters, not all free from suspicion, but still all concordant in their witness, and attested by genuine names ('Cod. Dip.,' Nos. 347, 348, 350, 351, 352). By the two first-named charters we are told that March 23rd and November 12th, 931, both fell in the seventh year of Æthelstan; from the latter group we learn that the months of April and June, 930, fell in his sixth year. Eadward, therefore, clearly died in 924, as stated by the chronicles, and late in the year, viz., after November 12th, as shown by the charters. He had reigned twenty-four years, and seemingly a month or two more, and so we get back to October, 900, for the death of Ælfred and the accession of his son.

Here, perhaps, I ought to state that Æthelweard, breaking away from all the other authorities, places the death of Eadward and the accession of Æthelstan in 926—a point to which I shall refer below. But we get further evidence from the reign of Æthelstan. The day of his death is clearly fixed, namely, October 27th (VI. Kal. Nov.). The 'Winchester Chronicle' originally gave the year as 941, adding "41 winters within one night (*butan anre niht*) from the time of Ælfred's death." But the year 941 and the winters 41 were subsequently altered to 940 and 40 respectively, thus bringing this authority into harmony with all the other chroniclers, who agree that Æthelstan died in 940, "40 winters within one night from the time of Ælfred's death." Thus, whether the original or the altered text of the 'Winchester Chronicle' be taken as correct, we have the death of Ælfred referred to the year 900. Here we have the remarkable fact to which I alluded above, namely, the Chronicles ignoring the year 901, previously given by them for the death of Ælfred, and taking 900 as the accepted date of the event. Of the correctness of the date 940 as against 941 for the death of Æthelstan there can be no doubt, as his successor Edmund signs in 940 ('Cod. Dip.,' No. 379, and "Primo anno imperii mei," Nos. 1136 and 1138).

II. The 'Annales Cambrie,' again, give the year 900 for Ælfred's death. The oldest MS. appears to belong to the latter part of the tenth century.

III. Lastly, I must refer to two more charters whose witness alone ought to be conclusive. I refer to Nos. 1076 and 1077 in the 'Codex Diplomaticus' of Mr. Kemble. These documents purport to have been executed in the very year 900, when, as they both tell us, Ælfred died, one of them adding "and his son Eadward took the kingdom." The one is a charter granted by Bishop Denewulf of Winchester, the other a charter granted by Eadward himself. They do not convey any excessive or suspicious grants; they only testify to exchanges of land, ten hides in each case, one exchange being between the

Church of Winchester and Ealdorman Ordlaſ, and the other between the Church and the king. The Indictions are rightly given. The one document is attested by twenty-nine, and the other by thirteen, witnesses of position. All their names are good Saxon names, and rightly spelt—no small evidence in itself; and, with two exceptions, all are found attesting other charters of the period, and most of them several times over. Now the documents are not originals. If that were the case there would be no further question about the matter; they are transcripts from the 'Codex Wintonensis,' a cartulary of the twelfth century. On that ground, and on that alone, Mr. Stevenson discards their evidence without any further criticism. They come, he says, from "a suspicious source." Well, the charters from the 'Codex Wintonensis' in the 'Cod. Dip.' number 154 in all. Of these only 24 are marked by Kemble as doubtful (Nos. 1076 and 1077, of course, not being so marked), while 130 are passed as good. That proportion of bad charters to good ones ought not to raise a very great presumption against a given one. With respect to the charter No. 1076, I must admit a flaw in that Ealdorman Ordlaſ is styled in the body of the document comes, not the proper Anglo-Saxon term. In the testing clause he signs correctly as *dux*. I can only suggest—the document being a transcript—that the scribe introduced the title in use in his own time, just as in other transcripts not condemned by Mr. Kemble we have the A.-S. [Minister] wrongly expanded as M[iles]. But the mere occurrence of the title comes in a transcript is not held to condemn a charter. Other deeds than No. 1076 with that title are passed as good. Even if this one were to be set aside we have No. 1077, which seems perfectly sound.

I have alluded to the uncertainty of the varying points from which chroniclers appear to date the beginnings of reigns. Æthelstan considered his reign to have begun between November 12th, 924, and March 23rd, 925, as we have seen. He certainly died on October 27th, 940, so that on his own view he should have reigned fifteen years and ten months at least. But the Winchester, Abingdon, and Worcester chronicles give the length of his reign as fourteen years and ten weeks; and the Cotton MS. Tiberius A. III. with still greater exactness fixes it at fourteen years, seven weeks, and three days. Reckoned back from the death of Æthelstan, these dates would bring us to August 15th or September 5th, 926. Neither of these days would seem a likely one for a coronation, but the calculation that in some way makes the reign to begin in 926 helps to explain and correct the statement of Æthelweard above noticed that Eadward the Elder died, and Æthelstan came to the throne, in 926. The writer must have taken the year of Æthelstan's coronation as that of his father's death. He may have made the same mistake in the case of Ælfred also.

To sum up this lengthy disquisition. For the year 899 we have (1) the testimony of the old Northern chronicle reproduced by Symeon and the Lindisfarne annals; (2) the statement of Æthelweard that Ælfred's successor was crowned in 900; (3) the 28½ years of the A.-S. Chronicles, assumed to date from 871. But we have just found Æthelweard confounding the date of a king's coronation with that of the death of his predecessor; and we have seen the A.-S. Chronicles making that same king's reign begin a year later than he himself made it begin. For the year 900 we have the specific statement of these same chronicles, which, when corrected, gives the year 900 as that of Ælfred's death, the corrected date being supported by a series of data for the three following reigns, all in harmony with each other. Working backwards from the time of Eadmund I., we find him king in 940; his elder brother Æthelstan had died on October 27th in that year, forty years within a day of the death of Ælfred; he himself had

reigned nearly sixteen years; his father Eadward died in 924, after a reign of twenty-four years, again bringing us to the year 900. Lastly, and, as I contend, above all, we have one, if not two dated charters of the very year 900, giving it as that of Eadward's accession and of Ælfred's death. The record of a North-Country chronicle cannot stand against all this evidence.

I hold, therefore, that, on historic grounds, the closing year of this century is the twelvemonth within which the Ælfred commemoration should be held; and that it would be a mistake to hold it in any other year.

J. H. RAMSAY.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold the library of old books of the late R. W. Wilbraham, of Northwich, Cheshire, on June 20th and two following days. Many of the books, though rare, were unfortunately imperfect. The chief prices were: Laudonnière, *Histoire de Floride*, Paris, 1586, 41l. Benese (Sir R. de) on Measuring of Land, 1562, and three other early tracts on Agriculture, 27l. Dorat, *Les Baisers*, 1770, 36l. Marcus Aurelius, by Bouchier, 1542, 11l. 15s. Boccaccio, first Giunta edition, 1516, 17l. Byron's *Waltz*, 1813, 51l. Champlain, *Voyages de la Nouvelle France*, 1632, 30l. Chaucer, *Troilus and Cressyde*, Wynkyn de Worde, 1517, 114l. Tracts on the Marriage of Elizabeth, daughter of James I., with the Elector Palatine (nine), 35l. Foxe (Capt. Luke), *North-West Fox*, 1635, 19l. Arnold's *Chronicle*, first edition, Antwerp, Doesborow, 1502, 80l. Brydenbach, *Peregrinationes in Montem Syon*, 1486, 24l. Caxton's *Chronicle*, W. de Machlinia, c. 1484 (imperfect), 101l. Fletcher (Giles), *Of the Russe Commonwealth*, 1591, 15l. 5s. A Wyclifian MS. of the Four Gospels, on vellum, 30l. Giffard on Witches and Witchcraft, 1603, and three others, 24l. John Heywood, *Spider and Flie*, 1556, 20l. Capt. T. James's *South Sea Voyage*, 1633, 20l. Gospel of Nychodemus, Wynkyn de Worde, 1532, 32l. Higden's *Polychronicon*, P. Treveris, 1527, 22l. Ortus Vocabulorum, Wynkyn de Worde, 1500, 30l. Apology of Sir T. More, Rastell, 1533, 18l. 15s. John Stubbes's *Discoverie of a Gaping Gulf*, 1579, 30l. 10s.; Stubbes's *Anatomic of Abuses*, 1583, 27l. Saviolo, his *Practice with the Rapier*, &c., 1594, 28l. Scot's *Discovery of Witchcraft*, 1584, 22l. Spenser's *Faerie Queen*, first edition of both parts, 1590-96, 49l. Vespucci, *Cosmographia*, Saint-Dié, 1507, 88l.; Vespucci, *Paesi Novamente Retrovati*, Milano, 1512, 151l. R. Whittington, *Accidentia*, &c., ten tracts, printed by W. de Worde and Pynson, 1517-19, 54l. Palsgrave, *Lesclaircissement de la Langue Francoyse*, 1530, 32l. Portolano on vellum, by John Martines, 1583, 30l. Purchas's *Pilgrims*, 45l. Shakespeare, *First Folio*, 190l.; Second ditto, 44l.; Third ditto, 106l. Voragine, *Golden Legend*, Wynkyn de Worde, 1493, 71l. Total of three days, 3,231l. 16s. 6d.

The same auctioneers sold on Thursday and Friday, June 23rd and 24th, the library, autograph letters, and relics of Edmund and Charles Kean. Some of the items were extremely interesting, and sold at high prices. Dickens's Joseph Grimaldi, presentation copy to J. P. Harley, 12l. 5s.; Oliver Twist, presentation copy to the same actor, 10l. 5s. Heideloff, *Gallery of Fashion*, vols. i. to viii., 23l. 15s. Prompt copies of the Shakespearean and other plays produced under the direction of Charles Kean, the actor's own copies, with water-colour sketches of the scenery and costumes, in 65 vols., 96l. Shakespeare's *Love's Labour Lost* (imperfect), 1631, 17l. 10s. Letter of Edmund Kean on an Offer of 3l. per week Salary from Elliston, n.d., 20l. The last Letter of Edmund Kean to his Wife, "Let us be no longer fools," &c. (published in Hawkins's 'Life'), 29l. 10s. Smith's *Costume of the British Army*, 1815, 31l. Hudson River Portfolio, 11l. 10s. Playbills (3), including

that of the Strange Gentleman by Dickens, 15l. 10s. Shakespeare, *Fourth Folio*, presented by the Duke of Devonshire to Edmund Kean, 32l. 10s. Original Water-Colour Drawings of the scenery used in the production of plays by Charles Kean (362), by celebrated theatrical artists, 250l. The total of the two days' sale, including the relics, came to 1,653l. 11s.

#### THE BOLEYN FAMILY.

MR. ROUND is quite right in rectifying my mistakes, for errors ought to be corrected, especially in such a work as the 'Dictionary of National Biography.' And I am sorry that I have misled such a valuable authority as "G. E. C." about Sir James Boleyn, though the mistake was acknowledged by me five years ago in the *English Historical Review* (viii. 60). Mr. Round has also done a service by which I hope future historians may profit in clearing up the confusion about George Boleyn's titles. It is strange that the fact should have been hitherto overlooked that he would naturally have borne the courtesy title Viscount Rochford when his father was advanced to be Earl of Wiltshire. But the case is a little singular that he should have been afterwards raised to the peerage himself as "Baron Rochford," when he had been some years called viscount—still more so that he should have signed among the barons in 1530, nearly three years before he received his writ of summons.

I take this opportunity of adding, in order to complete the record of George Boleyn, Viscount Rochford, in the 'Dictionary' article, a point that ought certainly to have been mentioned there. He is included by Walpole, on the authority of Bale and Anthony Wood, among his 'Royal and Noble Authors,' and there is no doubt that he was a writer of songs and sonnets, for the fact is further proved by the testimony of Holinshed (iii. 978) and of George Cavendish (see Singer's edition of Cavendish's 'Wolsey,' 1725, ii. 20). Bale says he was a most graceful poet ("diversi generis in Anglico sermone edidit rhythmos elegantissimos"), of which verses he published one book ("liber unus"). But what these verses or sonnets were we cannot tell, for the poem "My lute, awake," which is the only one hitherto supposed to be identified as his, is undoubtedly by Sir Thomas Wyatt—in fact, it exists still in Wyatt's own MS., which is now in the Egerton Collection in the British Museum (No. 2711, f. 43b). It is true that this and some other poems in the volume are not in Wyatt's handwriting; but his half signature, "Tho.," which appears in the margin, is undoubtedly his own, and his hand further appears in a correction of the text.

JAMES GAIRDNER.

#### THE THREE PERSEPHONES.

St. Dunstan's House, Fetter Lane.

MR. TUER says: "A's book being dead, property or present interest is revived in the title of B's living book, which the law protects. If anybody is to stop C's use of the title it is B, not A."

I think Mr. Tuer is wrong. Neither B nor C can claim copyright in a title which already exists, whether within the period of copyright or not.

Thus I may write a book and call it 'Much Ado about Nothing,' and some one else may discover that I could claim no copyright in my title because Shakespeare had already used it. The assertion that A, having allowed his work to go out of print, had therefore lost his copyright, is certainly open to question; for surely an author may revive his book and retain his title at any time. I therefore must still maintain that A is the true owner of the copyright in his title, and that B and C are intruders.

E. MARSTON.



## Literary Gossip.

It is, we hear, not the case that any arrangement has been come to among the relatives of the late Lord Randolph Churchill as to who should write the authorized and complete life. While it is possible that Mr. Winston Churchill may undertake a life of his father, it is improbable that a decision will be taken to place at his service for immediate use the confidential and Cabinet papers of the later portion of Lord Randolph Churchill's public career. The time has hardly yet come for describing authoritatively the important events of 1885 in which, as an independent member, Lord Randolph Churchill was concerned, and it has certainly not yet come for writing fully upon his subsequent career as leader of the House of Commons, or upon the circumstances which led to his resignation from the Cabinet of which he was a member.

THE Trustees of the British Museum have made a change in the official title of Sir Edward Maunde Thompson, which will remove misapprehension, especially among foreigners, as to his actual position. He will henceforth be styled "Director and Principal Librarian," instead of "Principal Librarian and Secretary."

PROF. BENDALL has resigned the post he has held for sixteen years in the Department of Oriental Books and Manuscripts at the Museum, and intends to devote himself to research free from the trammels of official work.

MESSRS. A. CONSTABLE & Co. have arranged to publish a library edition of the novels of Henry Fielding in twelve demy octavo volumes. It will be strictly limited in number, and the volumes will be printed on English hand-made paper by Messrs. Whittingham, of the Chiswick Press. Mr. Edmund Gosse has consented to write an introductory essay, and no pains will be spared to secure a scholarly and accurate text. The first two volumes will be issued as early as possible in September, and will be published simultaneously by Messrs. Charles Scribner's Sons in New York.

THE Merchant Venturers of Bristol are renewing their efforts to discover the whereabouts of records which disappeared before 1639. In 1640 the Corporation urged the members for the city to aid in the search. Many unjust claims had then been made on members of the Company owing to the loss of documents which, it is surmised, had been abstracted and taken to London by order of James I. and Charles I. No trace of the missing records has been found in any of our Government offices. It is possible, however, that they may be in private hands, either in this country or the United States, without the possessors knowing to whom they actually belong and to whom they ought to be returned.

A CONSIDERABLE list of amendments has been drawn up by the opponents of the London University Bill for introduction in the Committee stage. Meanwhile the Irish bishops have called upon the Irish members to take advantage of the discussion on the Bill to press the Irish Catholic University question on the attention of the House of Commons. It is doubtful, however, whether this course will be considered to be in order.

A WRONG impression seems to have been created that the Secondary Education Bill, recently introduced in Parliament, represents the views of the teaching profession. The only body representing these views is the Joint Committee which was formed eighteen months ago. This has not expressed an opinion in regard to the Bill, and was adjourned at its last meeting until the Government should have introduced their promised measure.

A SALE of some interesting autograph letters and historical documents will take place at Messrs. Sotheby, Wilkinson & Hodge's on Thursday, the 14th inst., and two following days. There is a long letter from Mungo Park, the African traveller, to his brother, dated January 28th, 1804, incidentally referring to the "hourly expectation" of the invasion threatened by Napoleon. Mr. Ruskin, writing to Mr. George Smith, the publisher, April 20th, 1849, is "sadly disappointed" in "the Giotto subject" for 'The Lamp of Beauty.' One letter is from Samuel Rogers to Moxon, 1830, and has reference to their quarrel. The more interesting of the two letters by Sir Walter Scott is one to Hayley, the friend of Cowper and Romney; it is dated "Abbotsford," May 3rd, 1812, and towards the end he speaks of the "sad story" of "poor John Leyden," of whom he says: "Literature has her martyrs as well as religion, and this valuable man has fallen a sacrifice to his zeal for the acquisition of knowledge." There are three of Mrs. Browning's rare letters: two are addressed to R. H. Horne, and one to John Kenyon. There are four letters addressed to Dr. Westland Marston by D. G. Rossetti; the original manuscripts of Wilkie Collins's plays; several important letters of Mr. Gladstone, of Lord Nelson, and of many other eminent English personages.

LADY GILBERT writes:—

"Will you allow me to correct a strangely erroneous statement recently made in your pages with regard to the work of the late Sir John T. Gilbert? Your contributor asserts that, 'owing to his lack of literary talent,' &c., 'none of his books reached the general public.' My husband's lifelong aim was to do all that the labour of one man might in giving to the world documents containing truths of Irish history which had been consigned to oblivion or obscurity. If he did not write popular histories of those periods illuminated by the documents which he unearthed, it was not for lack of literary ability, as the reader of his masterly *résumés* of the matter contained in each volume of documents published by him must perceive, but because even the most laborious genius cannot do more than a certain amount of work in the one lifetime which God gives him here. In England voluminous history is already being written on the documents which make worthless fiction of the so-called histories formerly believed in; but it is English history which is so treated, and full encouragement and assistance are given to the historian. Sir John T. Gilbert worked single-handed in Ireland for Irish history, against wind and tide on one side, and with but slender and grudging encouragement on any other. In refraining from effort to please the million, he simply put himself behind the work he meant to do, thinking only of the value of the truth which he laid bare, and nothing of emolument or applause which might result to the worker."

A MEETING was held last week at Sir John Lubbock's house in St. James's

Square in aid of the fund for enlarging the Working Men's College in Great Ormond Street. It may be doubted whether the effort is quite well judged. The college has done excellent work in its own way, and not the least of its merits is that it has established among its students a distinct college feeling. It is not quite clear that it would be wise for it to abandon its special line, and to try to vie with the large places of technical instruction now pretty numerous in London, "by providing for the needs of the college in accordance with modern standards." No doubt the college would be all the better for an additional endowment, to meet, partially at least, its expenses; but we cannot help thinking it would do well to adhere to its original programme, which it has hitherto carried out with signal success.

MR. F. G. KITTON will issue his work on 'Dickens and his Illustrators' in the autumn. It will contain nearly a hundred plates, consisting of collotype facsimiles of original designs for the illustrations, while a portrait of the novelist will form the frontispiece. It is from a lithograph by an American artist.

DURING the last six months Mr. Demetrius Boulger has been engaged upon the preparation of a history (based on an examination of facts and documents) of 'The Congo State, or the Growth of Civilization in Central Africa.' The book will be published early in the autumn by Messrs. W. Thacker & Co., and will be handsomely illustrated.

WE regret to announce the death of Emma Mary Harrington Doran, widow of Dr. John Doran, F.S.A., so long connected with the *Athenæum*. Mrs. Doran, who survived her husband over twenty years, was the daughter of a naval officer, and niece of George Gilbert, who sailed with Capt. Cook in the *Resolution*. Part of Gilbert's log, which was in Mrs. Doran's possession, was published in Sir Walter Besant's 'Capt. Cook,' and a group of islands bear the name of the great circumnavigator's lieutenant. Mrs. Doran died on June 26th, aged eighty-seven. Her faculties, eyesight, and hearing were perfect to the last.

ON June 19th the eminent Sanskrit scholar Prof. Albrecht Weber celebrated his jubilee as a teacher at the University of Berlin.

TOURISTS may possibly care to know that the Swiss Allgemeine Geschichtsforschende Gesellschaft will hold its annual meeting this year at Soleure on August 8th and 9th. The Swiss Naturforschende Gesellschaft will have its eighty-first annual meeting at Berne from July 31st to August 3rd.

ONE of the most interesting papers in the recently published 'Goethe-Jahrbuch' is a *Gutachten* of the poet in favour of the abolition of duels at the University of Jena, where six to eight duels used to take place every week. The document, which has been communicated to the year-book by Dr. Carl Schüddekopf, of the "Goethe- und Schiller-Archiv," dates from 1792, still it is not out of date to-day.

MR. ROBERT HUDSON, of Lapworth, whose death has been recently recorded, was the author of a successful novel, entitled 'Kimberwell House,' published by Messrs. Chapman & Hall thirty years ago (*Athen.* No. 2304). Mr. Hudson had of late devoted

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himself to antiquarian studies, being at the time of his death engaged on a history of Lapworth, for which he had made close examination of the deeds and registers preserved in the old chests at Lapworth Church. He was also a contributor to *Notes and Queries*.

THE Parliamentary Papers of the week include the Report of the Deputy Master and Comptroller of the Mint (8d.); Wellington College Report (2d.); First Report, &c., from the Select Committee on Museums of Science and Art Departments (1d.); Abstract of Accounts of the University of Glasgow (3d.); Report of the Committee of Council on Education in Scotland (4d.); and Statutes made by the Governing Bodies of Magdalen College, Oxford, and Downing College, Cambridge (1d. each).

## SCIENCE

*Œuvres Complètes de Christiaan Huygens.*  
Tome VII. (The Hague, Nijhoff.)

WHEN the Dutch Society of Sciences of Harlem, at the suggestion of the Royal Society of Sciences of Amsterdam, resolved to publish a complete edition of the works of Huygens, they undertook not only to erect the most suitable monument to the greatest scientific genius their country has produced, but also to give to the world a work of first-class importance for the history of mathematics. The commission appointed for this purpose decided to issue the correspondence of Huygens before the biography, memoirs, and treatises. They anticipated that the correspondence would occupy about eight volumes, of which the first appeared in 1888. The seventh has been recently published, and contains the correspondence for the years 1670-1675, amounting to 290 letters and extracts. As Huygens did not die till 1695 it seems likely that the estimate of the commission will be exceeded.

The period covered by the most recent volume is one of great interest. The Royal Society of London was then the centre of scientific activity, and its secretary Oldenburg, by his publication of the *Transactions*, was brought into contact, not only with all the eminent men of established reputation, but also with those who were beginning to be heard of. He was thus able to bring to Huygens's notice successively both Leibnitz and Newton. Leibnitz, though already deeply versed in philosophical studies, was but a tyro in mathematics, and, having made acquaintance with Huygens in the winter of 1672-3, gained from him much assistance in that subject. That he rapidly mastered what was then known is shown by the additions that he was soon able to make. Before the end of the volume we find him sending to Huygens *précis* of various algebraic discoveries. Newton was at that time known for his 'Theory of Light and Colours,' and for the reflecting telescope of his invention. Huygens had for a long time occupied himself with the perfecting of telescopes, and the cordiality with which he received Newton's invention was evinced by the trouble he took in explaining its construction and its advantages to others. With regard to the Newtonian

theory of colours, Huygens's attitude was from the first critical; and, although his objections were completely answered by Newton, he never seems to have been satisfied.

In the year 1673 Huygens's famous work 'Horologium Oscillatorium' was published at Paris. For years he had been seeking the theory of the pendulum and perfecting his invention of pendulum clocks, and these researches had led him far into geometrical theories which were then considered to be of a very recondite character. Further, the principle he employed in the solution of the fundamental problem was entirely novel. The reception of his book by the Royal Society appears to have disappointed him. He found on the one hand unwillingness to accept his principles, and on the other readiness to raise questions of priority in respect of points of detail, and relations became so strained that he broke off his correspondence with Oldenburg for about ten months. Newton's letter to Oldenburg, expressing his thanks to Huygens for the copy of the book sent to him, has acquired great importance, because, at a later date, Newton relied on some remarks he there made to prove that Hooke had not anticipated him in the discovery of universal gravitation. The present edition of Huygens's correspondence brings to light the curious circumstance that this passage in the letter was not sent to Huygens by Oldenburg. The 'Horologium Oscillatorium' brought Huygens into collision with Hooke; and later, in 1675, on the occasion of Huygens's application of springs to watches, a bitter controversy arose between them, and Hooke even went so far as to charge Oldenburg with having learnt the secret from him and sold it to Huygens. No one except Hooke suffered in reputation by this procedure. How much Hooke had discovered for himself of the things he laid claim to when published by others remains a mystery, but the number of his claims does not tend to strengthen any of them.

It must by no means be supposed that Huygens was always immersed in controversy, or that his scientific activities were limited to theories and inventions connected with watches and clocks. Like Newton, he detested controversy, but could defend himself with vigour when he chose. The present volume shows him engaged in many departments of scientific work. We see him initiate those discoveries in physical optics on which his fame to-day chiefly rests. We find him collecting observations of eclipses and of the planets, especially Saturn, in connexion with which he had already made advances in astronomy. We gather that he made calculations for State purposes of the rates of interest that correspond to life annuities, and that he was a member of a commission for improving the navigation of the Rhine. He devised improvements in thermometers and barometers; the germ even of the steam-engine is to be found in one of his contrivances. On all the classical problems of geometry he had a weighty word to say, and he was an authority on mechanics as it was then understood. He was the centre of a brilliant circle of scientific investigators who looked to him for advice, encouragement, and criticism. Pensioner of Louis XIV., he took a patriot's

interest in the war between his native country and France. As brother, son, and friend he shows himself affectionate, devoted, and disinterested. The picture of such a man, in such a time, presented in these volumes, is one to repay amply the labour of the editors who have brought the correspondence into order, and the attention of the reader.

## ASTRONOMICAL NOTES.

A PARTIAL eclipse of the moon will occur on the 3rd inst., and it will be partially visible in this country. The first contact with the shadow will take place at 7<sup>h</sup> 46<sup>m</sup> and the last at 10<sup>h</sup> 49<sup>m</sup> in the evening, Greenwich time, and the moon will rise there at 8<sup>h</sup> 18<sup>m</sup>, just an hour before the middle of the eclipse, when 0.93 of the moon's diameter will be obscured. An annular eclipse of the sun will take place on the 18th, which will not be visible in Europe, Asia, Africa, or North America, the central line passing only over part of the South Pacific Ocean from a point east of New Zealand to one south of South America, in which places a large eclipse will be seen. The planet Mercury will be visible for a short time after sunset during the last week of the present month, situated in the constellation Leo, and passing very near its brightest star Regulus on the 27th. Venus is an evening star, moving in a south-easterly direction through the constellation Leo. Mars continues to increase in apparent brightness, but does not rise until after midnight; he is in Taurus throughout the month, and will pass a little to the south of the Pleiades about the middle of it. Jupiter is in Virgo; he sets now soon after 11 o'clock in the evening and earlier as the month advances. Saturn is in Scorpio, near its boundary with Ophiuchus; by the end of the month he will set before midnight.

Herr Berberich has computed, and communicates to *Ast. Nach.* No. 3500, the elements of the orbit of the comet (c, 1898) which was discovered by Mr. Coddington on the 11th ult. The perihelion passage will not be due until September 15th at the distance from the sun of 1.69 in terms of the earth's mean distance; but the comet is already receding from the earth, its distance from which is now 1.12 on the same scale. It was independently detected (without knowledge of the previous discovery in America) by M. Pauly at Bucharest on the night of the 14th ult. According to Herr Berberich's ephemeris it is now moving in a south-westerly direction through the constellation Lupus, and will pass about two degrees to the north of  $\beta$  Lupi on the 9th inst.

A new comet (c, 1898), described as "faint," was discovered by Mr. Perrine at the Lick Observatory on the night of the 14th ult., situated in the constellation Camelopardus, and moving in a south-easterly direction. It has since been observed at Paris and Strasbourg, and the orbit has been computed by Herr Berberich, who finds that the perihelion passage will be due on August 5th, at the distance from the sun of 0.28 in terms of the earth's mean distance, and that the distance from the earth (which is now 1.58 on that scale) is also diminishing, so that the comet's theoretical brightness is increasing, and will by the end of this month be three times as great as at the time of discovery.

Wolf's periodical comet (1884 III. and 1891 II., which at this return reckons as f, 1898) was re-detected by Mr. Hussey at the Lick Observatory on the night of the 16th ult., situated in the constellation Aries.

Another new comet (g, 1898) was discovered by Signor Giacobini at the Nice Observatory on the night of the 18th ult. in the constellation Capricornus, and moving in a south-westerly direction. It has since been observed by other astronomers, and Dr. Hartwig, of Bamberg,



describes it on the 21st as "round, about 2' in diameter, about equal in brightness to a star of the tenth magnitude, and having eccentric condensation." Prof. Kreutz, of Kiel, has calculated its orbit, by which it appears that the comet will pass its perihelion on the 6th inst. at the distance 1.59 in terms of the earth's mean distance, but is already receding from the earth (distance now about 0.60 on the same scale), so that its apparent brightness is diminishing, after being greatest towards the end of last month.

We have received the fourth number of the twenty-seventh volume of the *Memorie della Società degli Spettroscopisti Italiani*, containing a note by Prof. Tacchini on the solar protuberances observed at Rome during the first quarter of the present year, and a paper by Prof. Riccò, abstracting and commenting on the investigations of Profs. G. Müller and P. Kempf with regard to the absorption of the stellar light in the earth's atmosphere.

#### SOCIETIES.

**STATISTICAL.**—June 28.—*Annual Meeting.*—Right Hon. L. Courtney, President, in the chair.—The Report of the Council was unanimously adopted, and the following were elected to serve as President, Council, and officers for the ensuing session: *President*, Right Hon. L. Courtney; *Council*, A. H. Bailey, J. A. Baines, A. L. Bowley, Sir Courtenay Boyle, E. W. Brabrook, Sir H. C. Burdett, N. L. Cohen, Major P. G. Craigie, R. F. Crawford, F. C. Danvers, Earl of Dudley, T. H. Elliott, J. Glover, F. Hendriks, H. Higga, N. A. Humphreys, F. H. Janson, J. S. Keltie, G. B. Longstaff, J. Macdonell, R. B. Martin, Rev. W. D. Morrison, F. G. P. Neison, C. N. Nicholson, T. J. Pittar, Sir F. S. Powell, L. C. Probyn, R. H. Rew, H. Llewellyn Smith, and G. U. Yule; *Treasurer*, R. B. Martin; *Honorary Secretaries*, Major P. G. Craigie, N. A. Humphreys, and J. A. Baines; *Honorary Foreign Secretary*, Major P. G. Craigie.—It was announced that the subject of the essays for the Howard Medal, which would be awarded in 1899, with 20l. as heretofore, was 'The Sentences on, and Punishments of, Juvenile Offenders in the Chief European Countries and the United States.' The essays should be sent in on or before June 30th, 1899.

**ZOOLOGICAL.**—June 21.—Dr. W. T. Blanford, V.P., in the chair.—Mr. J. Graham Kerr showed some specimens of Lepidosiren collected by him in the Gran Chaco of Paraguay during 1896-7. The adult males exhibited the characteristically varying appearances of the hind limb in the periods before, during, and after the breeding season. Mr. Kerr also showed specimens of the young of Lepidosiren, illustrating especially the external gills and sucker, the disappearance of these organs, and the change in the colour of the animal associated with the surrounding conditions of light or darkness.—A small collection of teleostean fishes collected in the same swamps in which Lepidosiren was found, and kindly identified by Mr. Boulenger, was also exhibited.—The Secretary called attention to the arrival in the gardens of four living specimens of the Australian lung-fish (*Ceratodus forsteri*), deposited by Mr. D. O'Connor, who gave an account of the way in which he had secured them and brought them to England.—Mr. G. A. Boulenger exhibited specimens of the remarkable fish *Polypterus lapradii*, from the Lower Congo. They were provided with highly developed external opercular gills, the presence of which, he remarked, was not dependent on age, as had been heretofore supposed, because they were retained for a long period, if not, in some cases, throughout life.—Mr. R. E. Holding made some remarks on some animals he had observed during a recent visit to the Zoological Gardens at Belle Vue, Manchester.—Prof. Howes exhibited, on behalf of Mr. E. W. L. Holt, a specimen of a new British fish (*Argentina silus*), obtained eighty miles south-west of the Scilly Islands.—Mr. Abbott H. Thayer, of New York, explained his method of demonstrating, by actual experiments, the underlying principle of protective coloration in animals.—Mr. G. A. Boulenger read a memoir on the collection of fishes made by Mr. J. E. S. Moore in Lake Tanganyika during his expedition in 1895-6. Twenty-six new species were described, of which eight were made the types of new genera.—Mr. K. I. Pocock read a paper on the scorpions, spiders, and Solifuge collected by Mr. C. S. Betton in East Africa between Mombasa and Uganda. Of the seven species of scorpions, six species of Solifuge, and thirty species of spiders represented in the collection, five of the Solifuge and twelve of the spiders

were described as new, one species of the latter, viz., *Euratoscelus longiceps*, being made the type of a new genus.—A communication was read from Mr. J. Stanley Gardiner containing an account of the fungoid corals collected by him in the Central Pacific. Twenty-one species were mentioned, of which six were described as new. It was proposed to absorb the genus *Tichoseris* into Pavonia, and the genera *Mæandroseris*, *Coscinaræa*, and *Plesioceris* into the genus *Psammocora*.—On behalf of Dr. A. Dugès, Mr. G. A. Boulenger communicated the description of a new genus of Ophiidia, proposed to be called *Geatractus*, for the reception of *Geophis teapaneus*, recently characterized by M. Dugès.—Dr. G. H. Fowler presented three papers relating to the surface and midwater collections made by him on H.M.S. Research in the Færoe Channel in 1896 and 1897. The first of these, by Mr. I. C. Thompson, dealt with the Copepoda; the second, by Mr. E. W. L. Holt, treated of the collection of fish-larvæ, and included an account of the larval ontogeny of *Scopelus glacialis*; and the third, by Dr. Fowler, contained a description of his new midwater net, and a discussion on the general features of the midwater fauna.

**PHYSICAL.**—June 24.—Mr. W. Baily in the chair.—Prof. Carus-Wilson exhibited an apparatus to illustrate the action of two electric motors coupled in such a way as to admit of their rotating at different speeds.—Mr. Quick exhibited Weedon's apparatus for the measurement of the expansion of solids.—Mr. Lohfeldt then read a paper by Dr. Donnan 'On the Theory of the Hall Effect in a Binary Electrolyte.'

**MEETINGS FOR THE ENSUING WEEK.**  
 Mon. Royal Institution, 5.—General Monthly.  
 Wed. Archaeological Institute, 4.—Roman Antiquities in South Germany, Prof. B. Lewis.

#### Science Gossip.

The obituary records of the present week announce the death of two prominent botanists. Anton Kerner von Marilaun, the Professor of Botany in the University of Vienna, is best known in this country for his 'Pflanzenleben,' a translation of which has been made by Prof. F. W. Oliver under the title of 'The Natural History of Plants,' a designation which well illustrates its nature. He was born in 1831 at Mautern, in Lower Austria. He became a teacher at the Oberrealschule at Vienna in 1855; in 1858 he became Professor of Botany at Ofen; he was chosen Professor of Natural History at Innsbruck in 1860, where he did much for Alpine botany; and in 1878 he was made Professor of Botany and Keeper of the Botanical Garden and Museum at Vienna.—Prof. Cohn, of Breslau, has long been known for his researches among algae, and of late years has devoted much attention to the culture and study of bacteria. He was born at Breslau in 1823, and had been connected with the University since 1850.

The Russian travellers Koslow and Roborowski have forwarded to the Imperial Academy of Sciences some interesting fragments of manuscripts which they found in the ruins of an ancient Buddhist monastery at Turfan, in Eastern Turkestan. At a conference of the Academy it was resolved to send an expedition of three scholars to make further researches in the same neighbourhood during the present summer, under the leadership of D. A. Clemenzen, the Conservator of the Museum for Anthropology and Ethnography.

#### FINE ARTS

*Ricerche intorno a Leonardo da Vinci.* Serie Prima, Volume Primo. Di Gustavo Uzielli. (Turin, Loescher.)

THERE is nothing more touching or beautiful in the relationships of literature than the lifelong devotion of a cultivated and scholarly writer to some great reputation of the past. No regard can be more disinterested, and none more ennobling. The far-off personality may have been endowed with a creative faculty of such force and originality

as to render secure an imperishable renown. The name may become synonymous with superlative excellence in a given line, and yet, as in the procession of time century after century intervenes between the present and the illustrious dead, its individuality becomes indistinct, possibly even changed and distorted. Each succeeding generation has its curiosity awakened respecting a name which Fame has cut so deeply in the list of humanity's heroes, and each demands that the story shall be told in its own idiom and from its own point of view. Then steps forward the ready writer, smart or dull. He compiles his biography or essay from the works of his predecessors, preferably from those nearest to him; he will set down their suppositions as facts—his own receiving similar treatment from his successors—and he will garnish with a few brilliant flights of fancy, shedding a certainly new, but entirely unreal light on the life-history he has pretended to delineate. And this process is continued so long as tolerant (or careless) humanity will consent to accept shoddy for cloth, or, more correctly, until some fervid student, animated by a genuine love for the master, and capable of distinguishing the true value of his work, dedicates his whole energies to the revelation of the actual aim and intention of that work, placing it, indeed, in the same light in which it might have been seen and appreciated by intelligent contemporaries. It is in something of this position that Prof. Gustavo Uzielli stands in relation to one of the most profoundly imaginative and finely tempered intellects of the Italian Renaissance, Leonardo da Vinci.

Students of the great Florentine will remember that Prof. Uzielli's first work on the present subject, 'Ricerche intorno a Leonardo da Vinci,' was published in 1872, and that it was followed in 1884 by a second series of 'Ricerche.' The volume before us is a reprint, but with considerable additions, of the work of 1872, and is intended to be the first volume of a comprehensive publication of all the known documents relating to Leonardo (not, however, including his own MSS., although when necessary short extracts will be printed from these), together with a critical examination of the past and contemporary writings dealing with the Vincian story. Respecting the scheme of his book the Professor says:—

"Debbò far notare che essa non aspira affatto a essere mi opera d'arte, ma come lo dice il suo titolo, è la riunione di 'Ricerche' destinate, in generale, a stabilire più esattamente che sia possibile la cronologia Vinciana, e in particolare a chiarire i punti oscuri della vita di Leonardo e della sua indole, non insistendo su quelli più certi e più noti; e quindi il lettore troverà i vari argomenti di cui parlo, sviluppati con ampiezza molto variabile."

Giving the fruits of his earlier researches respecting the ancestors and family of Leonardo, the Professor, in this the first instalment of his task, treats of the career of Leonardo himself up to the year 1499, the date of his departure from Milan after the overthrow of Lodovico il Moro. If few new documents have recently come to light relating to the period terminating at the above date, the author has at least been able to furnish additional illustration and clearer definition to those already known.

Prof. Uzielli does good service in pointing out and demolishing the fictions with which the Vancian biographers have delighted to adorn and embroider their narratives. In the case of the assumption that Leonardo held the office of director of festivals at the Milanese Court we read:—

"L'Amoretti [in his 'Memorie Storiche'] dice in proposito che a Leonardo 'tutta fu addossata la direzione e l'apparecchio degli spettacoli, che in quella occasione si diedero' cioè per matrimonio, di cui parlò in seguito, di Lodovico con Beatrice d'Este nel gennaio 1491, e che per 'un analogo motivo egli dovè essere occupatissimo nel precedente anno 1489, in cui celebraron con la massima pompa le nozze del duca Gian Galeazzo con Isabella d'Aragona; e che dirette fossero con grande ingegno ed arte di Maestro Leonardo cel dice chiaramente il poeta Bellincioni, il quale scrisse i versi a quelle relativi. E prima di queste feste altre probabilmente avevano immaginate e dirette, come più sotto diremo.' Vediamo ora come si forma qui la leggenda storica. Il probabilmente fa credere che Amoretti si riserbi di dimostrare l'ultima sua proposizione. Ma sette pagine più avanti, riprendendo quel periodo, trasforma in un'affermazione assoluta il dubbio originario: 'Osservai già che direttore essere soleva Leonardo delle pubbliche feste, e rappresentazioni che davansi ora dai Sovrani, ora dai gentiluomini, delle quali ci ha serbato memoria il Bellincioni, che versi a quelle occasioni scrivea; e se Tanzio, che li raccolse e pubblicò, tenne, siccome pare aver tenuto [cioè che è da dimostrare], l'ordine cronologico con cui erano scritti, certamente le due rappresentazioni, in lode della Pazienza e della Faticia date dal Sanseverino siccome precederono le feste nuziali d'Isabella e di Beatrice, così riportar si devono ai primi anni del suo soggiorno in Milano.' Tutto questo sistema di amplificazione storica è evidentemente falso. Rimettiamo le cose al posto partendo dalle due basi che si hanno, cioè il titolo posto dal Tanzio alla poesia del Bellincioni e il passo ora citato di Leonardo. Il Tanzio non dice che Leonardo direbbe, come scrive l'Amoretti, le feste per il matrimonio di Gian Galeazzo e neanche che direbbe la rappresentazione del *Paradiso*, ma che fabbricò il meccanismo del *Paradiso*, cosa essenzialmente diversa. Se poi Leonardo ordinò nel 1491 la festa per Galeazzo Sanseverino, non ne consegue che dirigesse quella della Pazienza, rappresentazione fatta a contemplazione del Monsignor Federico Sanseverino, e quella della Faticia, fatta a contemplazione del Signor Antonio Mario Sanseverino, nè è dimostrato che questo dovessero aver luogo prima del 1489 unicamente perchè le canzoni, che le celebrano si trovano stampate nell'opera dei Bellincioni, prima di quella sul *Paradiso*; la quale rappresentazione del resto non è assolutamente dimostrato, benchè sia probabile, che avesse luogo nel 1489."

The above is an instance where a writer misleads his readers by amplification. There are others in which fact and fiction are so intimately blended as to convey a general notion of unreality; others again suggest either direct falsification or incapacity and obtuseness seemingly almost incredible. All these various forms of error, distorting the true portrait of Leonardo, are in turn examined by the Professor, sometimes, perhaps, at greater length than they deserve. In the more gross and palpable cases of this nature the Dante formula, "guarda e passa," appears to be the wisest.

By far the larger number of contemporary references to Leonardo and his works which have hitherto been discovered relate to his career after he had taken up his abode at Milan. Whether this arises from the fact of

the known documents referring to that time being actually more numerous or because the earlier period has been comparatively neglected we hesitate to assert. We venture, however, to remark that those years of early youth and opening manhood include the portion of his life intrinsically the most important, the narrative of which, could it ever be written, would be of more absorbing interest, and certainly more attractive, than the sadder and more sombre story of his later years. One has only to call up the pictures of artistic and intellectual life at Florence and Milan at the end of the fifteenth century to see what a radical difference life in the Tuscan or Lombard capitals would make to an artist of Leonardo's temperament. There is no need to endorse Michael Angelo's sarcasm that the Milanese were "caponi," but it will be generally admitted that their artistic practice and ideals were on a far lower level than those prevailing at Florence; and of the artists and *litterati* whom Lodovico had been able to attract to his Court and who remained, there were scarcely any, with the exception of Leonardo, who were not men of inferior calibre. If this is so, the expatriation of Leonardo, in spite of the handsome payment he received from the duke, was a fall in life, and a fall from which, perhaps, he never recovered.

What, then, were the reasons which induced Leonardo to quit Florence? Here, it must be confessed, the evidence is wanting which would satisfactorily and finally answer this query. There is no reason to doubt the statements that he attended Lodovico in the first instance by command of the Magnifico, to present the former with a musical instrument, and that up to that period he had been profuse in his expenditure for a young man in his position; further, that he had painted certain pictures, for which he had doubtless received payment, but that he also began others and then set them aside; and that in one notable instance he accepted a commission for an important work, and carried it no further than the arrangement of the composition in monochrome. We have documents showing that he lived with his father during the lifetime of the latter's first two wives, who were childless; also that the third wife had a child in 1479 and another in 1480, Leonardo then being twenty-eight years of age. There is evidence indicating that at the latter date he had ceased to live with his father. We know besides that Lodovico endeavoured to attract distinguished artists to his Court. The inference to be deduced from the above bald statements, the authenticity of which will scarcely be questioned, is obvious. But there were probably other circumstances which may have made a residence at Florence distasteful to Leonardo.

The impression left on the reader of Vasari's lives is that the artistic brotherhood at Florence, highly gifted and accomplished as they must be admitted to be, were not precisely distinguished for cultivating a spirit of fraternal affection or reciprocal regard. The profession in the last quarter of the fifteenth century was overcrowded. The Magnifico's patronage was profuse, but his payment was not on a corresponding scale. Pedantic and artificial in his tastes, he could have had little real

sympathy with the aims and aspirations of an artist devoted to the interpretation of nature. But he would not fail to be fascinated by the seduction of the splendid presence, the marvellous faculty of improvisation, the mechanical ingenuity, the delicate courtesy of manner of this radiant young Apollo. Yet, although the charm of Leonardo's qualities may have been universally admitted, none the less would he have been regarded as a dangerous rival not only by the artists, but by the scholars and others dependent on the favour of Lorenzo. Along with a physique of remarkable strength and agility, Leonardo maintained a frame of mind of singular serenity and sweetness. He would be cognizant of the animosity, open or concealed, but he would disdain any expressions of resentment thereat. An anecdote related by the anonymous biographer of the beginning of the sixteenth century (*vide* 'Archivio Storico Italiano,' Serie terza, tomo xvi., 1872) affords a very clear indication of his courteous, modest demeanour. It appears that one day Leonardo was in company in some public place with several distinguished Florentine gentlemen and scholars who were discussing the meaning of a certain passage in Dante. Leonardo was appealed to for his opinion, when at that moment Michael Angelo passed by. His special devotion to the poet was, of course, known to all, so Leonardo at once, with ready courtesy, ceded the word to his rival (the competing cartoons of the 'Battle of the Standard' and the 'Surprise of the Bathers' will be remembered), begging him to favour the company with his interpretation of the text. The reply of Buonarroti was characteristic of his harsh and overbearing disposition: "Dichiaralo pur tu, che facesti un disegno d'uno cavallo per gittarlo di bronzo e non lo potesti gittare, et per vergogna lo lasciasti stare." Torrigiano replied to an amenity of this nature by a blow from his fist, which left a mark on the never prepossessing countenance of Michael Angelo for the rest of his life. Leonardo, it is said, blushed, and was silent.

As to the scandalous charges which were brought against Leonardo, and which, Prof. Uzielli states, the recent researches in the Florentine archives have shown to be quite without foundation, no evidence is forthcoming from which it can be asserted that they were instigated by professional jealousy or private malice, yet it is not improbable they were due to one or the other cause. Of a different nature were the accusations of irreligious opinions brought against him. These perhaps took their rise from his absorption in physical science, the experiments he was known to be engaged in, and the strange and marvellous engines he invented. To the popular imagination they must have savoured so strongly of magic and necromancy that it was clear as noonday that the man could not be a good Christian, but was in direct and constant intercourse with the Evil One, and therefore a standing peril to Florence. Vasari, it will be remembered, omitted the passage referring to the charges of irreligion in the second edition of the 'Lives'; and considering that at his end Leonardo received the last offices of the Church, and was fervid in professing his faith in the religion of his



forefathers, the probability is that, not accustomed to wear his heart on his sleeve, he had been always reticent on the subject, and, moreover, observing the intolerant spirit and corruption of the ecclesiastics, he may have frankly expressed his opinion of their conduct; indeed, sarcastic allusions to the monks occur in the MSS.

But even more important than the last year or two of the first Florentine period of the life of Leonardo were those which followed his first association with Verrocchio. If Prof. Uzielli can bring to light documents filling in the meagre details of the Vasari record of those years he will truly make the student of art his eternal debtor. One priceless document still exists in the picture of the 'Baptism of Christ' at the Academy at Florence. Vasari's statement that Leonardo painted the nearer angel may be unhesitatingly accepted, but whether the legend that, owing to the burst of applause which greeted the picture on account of the beauty of this particular figure, Verrocchio never more took brush in hand is doubtful—and immaterial. The picture itself for several reasons is perhaps one of the most important panels which remain to us of the Renaissance period. In respect to the representation of nature it marks a limit which Italian pictorial art never passed. In all the technical qualities required to portray a nude figure it is beyond criticism. So also with the rocks, the river, the feet of the Saviour and the Baptist, seen through the water, and especially the distant landscape, which is not painted in the conventional pale blues of the Italian artists, but has all the aerial traits of nature itself. The palm tree we confess not to understand, or can only account for it by supposing that neither Verrocchio nor Leonardo had ever seen a palm, or else that it was painted afterwards by another hand. The picture has suffered from the ravages of time and rough usage. Leonardo is supposed to have been the first who practised aerial perspective. Is the performance in the present instance to be assigned to him or to his master? The relationship of the two men is far too wide a subject to be discussed on the present occasion; we mention it merely to point out that the period of his life which determined the course of his future career is still the most obscure. His paintings executed before the Milan period are all lost or have perished; it is therefore impossible to trace the Verrocchian development of his art while he was still with, or under the direct influence of, the master. The masterpieces of the after period are known: the 'Last Supper' is perhaps the most famous picture ever painted, appealing alike to the many and the few; and of works which cling to the memory of cultivated and imaginative natures, perhaps none surpasses the 'Gioconda.' Yet the latter (the former is hopelessly wrecked) does not possess the unconventional daylight representation so admirably rendered in the 'Baptism.' Singularly enough, it was left to three young English painters, at an interval of more than three centuries and a half, to continue the method initiated by Verrocchio. There were, of course, brilliant impressions of certain phases of nature produced in the mean-

while, but until Rossetti painted his 'Annunciation,' Mr. Holman Hunt his 'Christian Missionaries,' 'Hireling Shepherd,' and 'Two Gentlemen of Verona,' and Millais his 'Ophelia,' 'Huguenots,' &c., it would be difficult to point to a work of high aim possessing the particular qualities we have referred to in the picture of the Florentine master. It appears that at Milan Leonardo endeavoured to attain perfect realization by intense depth of shadow. He never lost his marvellous power of drawing, his exquisite execution, his dramatic force, or the ineffable sweetness of expression he imparted to the heads of his women and children; but the genial, outdoor light of nature, the light of his own Tuscan skies, was never reproduced in the pictures painted in after life.

Considerations of space forbid our even glancing at many other interesting matters bearing on the Vincian biography dealt with, and ably discussed, in the present work. We may, however, suggest that a preface covering seventy-nine pages makes a rather large demand on the good nature of the reader, and that it might be judicious in the future volumes to confine the prefaces within reasonable limits. And further, if the Professor, on due consideration, arrives at the conclusion that humanity at large would be benefited by the knowledge of his opinions on the religions of the world and his own particular belief, it would, perhaps, be desirable for him to devote a separate work to the subjects; for even with his faculty of condensation such far-reaching topics can scarcely be exhaustively treated in a couple of sentences, although these are certainly of more than usual length. Besides, having succeeded in producing a really valuable work, it seems a pity to give oneself away in a foot-note. In one not unimportant matter the Professor shows a workmanlike faith in the dignity of his calling: he prints on hand-made paper.

*An Enquiry into the Art of the Illuminated Manuscripts of the Middle Ages.* By Johan Adolf Bruun.—Part I. *Celtic Illuminated Manuscripts.* (Edinburgh, Douglas.)—Dr. Bruun has put his hand to a most ambitious undertaking, the scope of which may perhaps best be explained by quoting the opening paragraph of his preface, in which he tells us:—

"The present volume is the first of a series intended to embody the results of what might be termed a comparative study of the dialects of the art of illumination during the Middle Ages. After dealing with the relics of the remarkable school which is so closely connected with the early Christian civilization of the British Islands, as well as of various countries on the Continent, and whose fame, dating from the darker centuries of the Middle Ages, excels that of any of its rivals, it is proposed, in the following parts of the work, to proceed with an examination of the illuminated manuscripts of early Italian and Byzantine origins, and, subsequently, of those marking the successive stages of the Spanish, French, German, English, and Flemish schools, from their first appearance down to the epoch of their decline and extinction. This survey of the principal dialects of the art of illumination will be brought to a close by an essay on the relations and connexions between them, as far as those can be established by internal evidence and testimonies derived from contemporary history."

To gather materials for this first instalment of his work Dr. Bruun has paid two visits to our isles, in the course of which he has personally examined most of the Celtic illuminated manuscripts now extant. He has also caused five

collotypes to be made specially for his book—one from the Lindisfarne Gospels at the British Museum, three from the Gospels of MacDurnan in the library at Lambeth, and one from the Psalter of Ricemarch at Trinity College, Dublin. His other five illustrations, it is to be noted, have been used before in publications of Dr. T. K. Abbott, who has placed them at his disposal. Few of the ten plates can be called good, Celtic manuscripts being peculiarly difficult to reproduce by photography, so that it would have been well to supplement the plates here given by some enlargements of characteristic sections. To endeavour to explain the intricacies of Celtic decoration verbally is to court defeat, and Dr. Bruun, who labours under the disadvantage of writing in a foreign language, does not escape his fate. Moreover, the long general description which precedes the examination of any individual manuscript involves at least the semblance of a *petitio principii*, out of keeping with the pretensions to scientific method put forth in Dr. Bruun's preface. The great difficulty which the historian of the Celtic school of illumination encounters is the absence of fixed dates. With the exception of the Lindisfarne Gospels, which, on the authority of a tenth-century note as to the ecclesiastics who wrote and bound them, are assigned to about the year 700, we have no trustworthy information about the date of the earlier Celtic manuscripts, and the almost Byzantine conservatism of the Irish scribes renders it difficult to fix even the century in which a given manuscript was written. Having once developed their round-hand from the Roman half-uncial, some time in the sixth century, they "went on practising it," as Sir E. M. Thompson has remarked, "generation after generation, with astonishing uniformity"; and Dr. Bruun himself observes of the Domnach Airgid Gospels that "we are, in fact, entitled to say no more than that such work might have been done in the sixth century, with nearly the same probability as in the eighth." Now the most noteworthy feature in Dr. Bruun's account of these Celtic manuscripts is his assignment of the Book of Kells to the ninth century, whereas Westwood, Sir E. M. Thompson, and other good authorities have regarded it as not later than the seventh. When, towards the close of this book, Dr. Bruun at last grapples with this question his language is mild. After mentioning that Miss Margaret Stokes, to whom his work is dedicated, is of opinion that the Book of Kells was executed in the ninth century, he remarks, "We think there is something to be said for the last-mentioned hypothesis," and promises to show in a subsequent section of his work, in which the characteristics of the Carolingian art are to be considered, that there exists between this "art dialect" and the non-Celtic elements of decoration shown in the Book of Kells "such affinities as will hardly leave room for doubt that the Celtic manuscript was produced under the influence of that early renaissance which commenced in the Frankish Empire under the reign of Charlemagne." To use Dr. Bruun's phrase, "we think there is something to be said for the last-mentioned hypothesis"; but the postponement of his arguments to another volume is certainly unfortunate in view of the absolute assumption in the preceding pages that the Book of Kells belongs to the later and not the earlier group of manuscripts. Thus on p. 55 it is authoritatively stated that "foliateous ornament is entirely unknown in the Celtic illuminated manuscripts of the earlier period," a dictum which ceases to be true if the traditional seventh-century date assigned to the Book of Kells is correct. Clearly either the promised demonstration of the inaccuracy of this date should have been given at once, or the existence of an important body of expert opinion in favour of its accuracy should have been kept in prominence throughout the book. We do

not in the least underrate the difficulties with which Dr. Bruun has had to contend—probably no other section of his work will present quite so many; but on the whole, both from the paucity of good illustrations and from the author's too great fondness for generalizations, this account of Celtic illuminations can hardly be reckoned a success.

*Chaffers' Handbook to Hall-Marks on Gold and Silver Plate.* Edited and extended by C. A. Markham. (Reeves & Turner.)—This is an extremely valuable and handy compendium of the most important details of the subject. It is an abstract of the English part—revised throughout—of Mr. Chaffers's account of the hall-marks of London, Birmingham, Chester, Exeter, Newcastle, Sheffield, Edinburgh, Glasgow, and Dublin, and considerable additions have been made in the course of the revision. Besides an epitome of historical notes as to the introduction and uses of the various stamps, we have in tables arranged in columns facsimiles (some of which have been drawn anew by Mr. Markham) of the Assay Office date-letters from 1445-6 (leaving spaces for fortunate discoverers of specimens bearing the London date-letters of years which are not yet recovered) to the present time, which latter includes the twenty-fourth cycle of letters, the letter for 1896-7 being a small Roman a, and carrying the cycle on to the corresponding d, with which the twentieth century is to begin. Ninety-nine pieces of English plate in every hundred are assayed in London, consequently the table of the metropolis is the richest, and most in demand among collectors, workers, and dealers. The letters of the Birmingham assayers date from 1773-4, and are comprised in five cycles or alphabets. The Chester marks begin with 1664-5, and are included in eleven cycles of diverse letters, Roman, Italian, and Gothic. The cycles of Exeter and Newcastle-upon-Tyne come next in interest and the numbers of their items, which are chronologically in unbroken series from 1701-2 and 1702-3 respectively. Every one needing this handbook should be grateful to Mr. Markham.

#### THE ROYAL ACADEMY. (Sixth and Concluding Notice.)

THERE are hardly so many notable works in the Water-Colour Room as we are accustomed to find there; still, they are not only numerous enough, but varied and original enough, to deserve more space than it is possible for us to allot to them. To begin with the landscapes, the visitor will do wisely to admire such a bright and well-graded piece as Mr. G. Cockram's *Marsh Lands* (No. 1007), the painting of water in the front being particularly good; Mr. C. Low's *Landscape and Cattle* (1012), which is neat and firm to a creditable degree; and its neighbour, Mr. A. Goodwin's harmonious study of pure white light dashed with tender, nacreous colour, *Canterbury* (1013). It is, in fact, one of Mr. Goodwin's most exquisite productions in the mood of Turner and Alfred Hunt.—Mr. C. J. Adams, too, who has sent *A Sunny Morning* (1022), is a good draughtsman.—*A Fair Wind* (1025) and *After Rain* (1029), by Mr. C. N. Hemy, have vigorous and excellent passages of colour; but their shadows are blackish and a little dirty.—Mr. V. Rolt has sent a nice picture of bright light on chalk downs, and called it *A Summer Evening on the Arun* (1024).—*A Gloucestershire Orchard* (1030) is to be praised on account of its breadth, luminousness, and sparkling colour.—In the *Oat-field* (1031) Mr. J. L. Browne has painted with tender, but somewhat pale tints, while Mr. H. K. Rooke's *Lulworth Cove* (1045), if rather woolly, is broadly tinted.—The effect and coloration of Mr. W. B. Gardner's landscape *Lurlei Rock, on the Rhine* (1062), exactly suit the legends of the Lorelei; the cliffs are specimens of excellent draughtsmanship.—Really excellent and if rather

metallic, sound, is Mr. E. T. Wood's *Wet Day in the City* (1091).—*Haymaking* (1096) is by Mr. A. Glendening, jun., and soft in its colour and carefully graded.—*The North Entrance to the Close, Salisbury* (1110), of Mr. W. Alexander, is firmly drawn and good.—The Corot-like qualities of Mr. T. Lloyd's *By Misty Stream and Meadow* (1145) are charming, and it is a notable instance of the sympathetic representation of silvery twilight upon a fine landscape.—*Church Street, Windsor* (1131), by Mr. G. M. Henton, is firmly drawn and broad in its effect, and "Where the broad Ocean leans against the Land" (1155) shows that Mr. J. S. Morland is a competent painter; while *Onchan Bay* (1157), by Mr. R. Wane, is a capital work of its kind.—No. 1162, *The Fishing Moon*, of Mr. T. Lloyd, depicts felicitously the charms of the rising of a full moon in sober yet glowing lustre.—Mr. T. S. Hutton's *St. Abb's Head* (1187) is first rate in its way, and the sea is particularly fine.—*After a Hot Day* (1201), by Mr. C. Duassut, is bright and sound.—*The Old Homestead* (1214), by Mr. H. S. Stannard, is a careful piece of work throughout.—No. 1227, *Rome, from the Garden of the Palazzo Corsini*, is the best work of Mr. G. Petrie that we know. The group of beeches is dignified besides being artistically drawn and painted.—*Il Ponte Vecchio, Florence* (1232), by Miss J. D. Graham, is excellently drawn and cleverly tinted.—Mr. Wilfrid Ball's landscape *In Surrey* (1238), Mr. A. F. Hughes's *Spring* (1237), Miss H. Thornycroft's *Honeysuckle* (1253), and Mr. A. M. Poynter's *Corner of the Palatine* (1252) exhaust our notes on the attractive landscapes in the Water-Colour Room.

We may conclude with a few words on the figure pictures. Mr. E. J. Gregory is not at his best in *The First Act of a Comedy* (1027), which is not much superior to an illustration for a popular novel; the best part is the clever figure of a girl visitor.—*The Day Dreams* (1051) of Mr. C. T. Smith, a girl-mother watching her baby in its cradle, is sympathetic and yet not sentimental, carefully and soundly painted, and skilfully drawn.—Another *Day Dreams* (1058), by Mr. C. E. Wilson, introduces a pleasing figure and face of appropriate expression. But it is rather dexterous than sound, in this differing from No. 1051.—*The Dreams of Prince Charming* (1122), by Mr. E. J. Gregory, is another "illustration," and the drawing is unsatisfactory.—*Meditation* (1228), by Mr. F. Slocombe, is a sound and scholarly drawing of an expressive face and a figure clad in white.—*The Anemones* (1075) of Miss H. Thornycroft deserves to be praised for its delicacy and just textures and pure tints.—A large, sound, bright, life-size portrait of *C. C. Laing, Esq.* (1124), full of character, and drawn and modelled with remarkable skill, hangs on high, although it is by Mr. E. R. Hughes, one of our most accomplished artists, and deserved an honourable place.—*The St. Cecilia* (1169) of Mr. H. Ryland is a difficult subject, but the passion depicted in the face is excellently delineated.—The portrait of *Mrs. A. G. Macleay* (1190), by Mr. J. Rolshoven, is masterly and vigorous alike in character and tone.—In addition to these the standing cases are crowded with charming and beautifully drawn miniatures, Nos. 1257-1455. Among them are to be seen good specimens of Mr. St. C. Simmons, Miss A. J. Harrison, Miss E. M. K. Welch, Mr. E. Tayler, Mr. C. Turrell, and others.

In the Black-and-White Room the visitor will do wisely to look at *Windward Tide* (1459), by Mr. L. Sutcliffe; *A Whist Drive* (1465), by Mr. F. Craig; *Raiders* (1470), a lion and lioness, by Mr. H. Dicksee; Mr. L. Flameng's fine and powerful etching after Mr. Abbey's *Richard of Gloucester and the Lady Anne* (1480); Mr. C. E. Marshall's clever portrait of *A. Hacker, Esq.* (1481); Mr. C. O. Murray's fine print "*In manus tuas, Domine!*" (1486) after Mr. B. Riviere;

*Flirtation* (1491), by Mr. E. Stamp, after Mr. S. Lucas; *L'Ennui* (1495), by Mr. F. M. Norton; Mr. H. S. Ulrich's capital rendering of a *Portrait of a Man* (1502) by Van Dyck; Mr. J. B. Pratt's *Mrs. Gregory*, after Raeburn (1506), and his *Mrs. Cuthbert* (1513), after Lawrence; Mr. Pratt's *The Duel* (1511), after Mlle. R. Bonheur; Mr. A. Comfort's *Portrait of Van Dyck*, by himself (1516); "*My Love to You*" (1528), by Mr. A. J. Turrell, jun., after Mr. W. D. Sadler's excellent piece of genre; *Sanctuary*, a well-drawn nudity, by Mr. E. Slocombe (1571); and Mr. W. H. Milnes's *Approach to a Yorkshire Village* (1576).

In the Central Hall and Lecture Room there is evidence of that prodigious improvement and wonderful extension of the art, resources, and studies of sculptors of the day which has attended, if it is not due to, the greatly increased advantages offered by the Academy for the exhibition of works in all materials. No one can fail to observe the increased use of bronze combined with coloured marbles, precious metals, and jewels. Above all, there is a notable increase in the energy and vigour of the designs, and these valuable qualities may fairly be said to characterize the exhibitions of the Royal Academy. No one, however, should forget that these galleries are the only ones on this side of the Channel that really offer adequate facilities for the display of sculptured works. Many visitors will be struck by Mr. G. Simonds's *Hervor Alvi, the Swan Girl, and her Companions* (1810), the latter in the form of swans, an admirable composition. This life-size nudity is of rare merit, characterized by a highly refined and pure sort of realism, and carved with extraordinary care and skill. The face of the swan girl is the least charming element of this group.—Mr. T. Brock's *Late Mr. S. S. Bengallee* (1821), a memorial statue for Bombay, is simple, broadly treated, and good in style. Indeed, it seems to us one of Mr. Brock's best works.—Mr. G. E. Wade's spirited group called *Truth* (1827) is fresh and poetical in conception.—Mr. J. N. Forsyth's bust of *Prof. B. Fletcher* (1842) is expressive, careful, and like.—Mr. G. Simonds's *Central Decoration for a Studio Door* (1846) is a gift from the artist to Mr. Alma Tadema. It comprises a broad ring set in low relief, with recumbent figures in the style of Michael Angelo alternating with escutcheons, and the whole composition is excellent, excellently executed, and highly finished.

The finest things of the year are the twin statues to be executed in bronze by Mr. E. Onslow Ford for the monument of the late Maharajah of Mysore. One of these is *Justice* (1861), a seated female of heroic size, clad in mail and wearing a winged helmet, the wide vizor of which the artist has, with true feeling for shadow—that precious element in the picturesque sculpture of the Renaissance—utilized with great effect, and by its means secured for his statue a noble and dignified pathos, shrouding the face in majestic gloom, after the fashion introduced by Michael Angelo. With the sword by her side, and holding on high the balance, Justice meditates with deliberate dignity, than which there is nothing finer in the Gallery. The other statue (1866), *Knowledge*, semi-nudity, seated, with a scroll outspread upon her knees, is quite as happy and expressive a design, while the treatment of the features and drapery is broad and sculptural. The statues are to occupy niches in the base of the monument, on the summit of which the equestrian statue of the Rajah will be placed. Mr. Ford's *Portrait of a Gentleman* (1881) is masculine, full of character, and admirably executed, and, in its way, his *Mrs. E. Homan* (1933) is an even happier instance of his art. It is extremely expressive, yet without the least demonstrativeness or affectation.—Miss R. Levick's *Wrestlers* (1892), a rather rough group of naked youths, has many disproportions and insufficiencies, due to



haste and a defective education; still, there is much veracity and energy in its design.—Very beautiful indeed is M. G. Natorp's *A Cup*, in ivory and gold, of which a statuette of a naked girl forms the stem (1898). Her attitude is graceful and composed of fine lines, and the figure has a finish to artistic eyes delightful.—The life-size marble statue of *The Elf* (1960), by Mr. W. G. John, is extremely quaint and spirited.—Mr. H. Bates's *Field-Marshal Lord Roberts* (1962) is the reduced model of the equestrian group to be erected in Calcutta. The full-size model of this noble work was in the quadrangle at Burlington House in 1896. When the British *raj* in India comes to its predestined end, it is to be hoped that arrangements will be made for the return to England of this and many other fine statues by Foley, Woolner, Mr. O. Ford, and others which now adorn Indian capitals.—Mr. F. W. Pomeroy's *Perseus* (1964) is a whole-length and vigorous statue, naturalistic in its treatment and telling in design, yet there is a strong element of romanticism.—Greatly as we should like something more ambitious from Mr. H. Thornycroft than *The Bather* (1966), the exquisite and elegant statuette in golden bronze of a boy, it is impossible not to be grateful for this beautiful work.

To the less noteworthy sculptures the brief remnant of our space may be devoted. M. G. Natorp's *Diana* (1807) is a rather rough female nude nymph, but not Diana.—Mr. Pegram's rather florid and somewhat ill-composed *Candelabrum* (1808), intended for St. Paul's, would do better for St. Peter's at Rome, or a Jesuit church anywhere. It lacks homogeneity and compactness.—Mr. Montford's seated statue of *Darwin* (1815) is a good likeness, where it was difficult not to make a caricature, and the look of repose is simple and sincere.—There is much grace and feeling in Mr. T. S. Lee's attenuated statue of the girl *Echo* (1817).—*Grief* (1841), by Mr. B. Mackenall, though it attitudinizes a little, is good.—Much the same criticism is due to the statuette of *R. L. Stevenson* (1843), by Mr. D. W. Stevenson. It is at once expressive and unctuous.—Mr. J. H. M. Furse's *Greyhound* (1848) is first rate.—Very pretty and spirited is Miss F. Parkinson's *Cup and Ball* (1852), but the hands are too big.—Mr. G. J. Frampton's *Bronze Memorial* (1863) is graceful and ingenious rather than fine, but, if we except the statuettes, which are singularly weak and trivial, the composition is simple and artistic.—There is good sentiment, with much taste, in Signor A. C. Lucchesi's bust of *An Acolyte* (1876), a youth with downcast eyes. Energy and spirit are conspicuous enough in Mr. W. G. John's quasi-Chinese *Drinking Horn and Stand* (1910), where a most furious dragon in silver-gilt grasps a crystal sphere.—Mr. H. H. Armstead's sole contribution, a bust of *Mrs. H. W. Armstead* (1940), is a characteristically sterling piece of sculpture.—We must content ourselves with merely calling attention to Mr. Furse's *Cock and Snake* (1814); Mr. E. O. Ford's *Dr. Dale* (1829); Mr. Fehr's florid and picturesquely vigorous *St. George and the Rescued Maiden* (1831); Miss E. Casella's *Bas-relief* in coloured wax (1857); the good likeness of Mr. H. R. H. Pinker's bust of *Dean Liddell* (1867); Mr. H. Montford's *Psyche's Quandary* (1884); Mr. A. Gilbert's *L. Smythe, Esq.* (1924); Mr. Brock's *H. Tate, Esq.* (1930), a good likeness in sterling work; Mr. H. Bates's memorial to *Major-General D. Limond* (1935); and *Even* (1961), a statue by Mr. A. Drury.

After looking at many excellent works and much commonplace rubbish in the architectural room, we may mention Mr. A. Mitchell's *House at Milford* (1597); Mr. Aitchison's *Decoration for a Chapel*, in coloured marbles (1604); *Oke-wood* (1609), by Messrs. E. George & Yeates; *St. Luke's Chapel* (1655), by Mr. B. Champneys; Mr. E. F. Reynolds's *Country Church* (1668); Messrs. E. G. Dawber & Whitwell's *Court*

*House, Broadway* (1677); Sir A. W. Blomfield's *Malvern College New Chapel* (1702); Mr. Belcher's *New Guildhall, Cambridge* (1734); Messrs. J. Brooks & Sons' *St. Luke's, Enfield* (1716); Mr. W. D. Caroe's *Tower* (1706); Mr. H. V. C. Smith's *Front, Town House* (1740); and Mr. C. H. Townshend's *Cliff Towers* (1771).

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 25th ult. the following portraits from Bilton Hall: P. de Champagne, Anne of Austria, Wife of Louis XIII., 126l. Sir B. Gerbier, George Villiers, first Duke of Buckingham, 210l. M. Garrard, King James I., 262l. Sir P. Lely, Lucy, Countess of Carlisle, and Dorothy, Countess of Leicester, 149l. D. Mytens, Sir W. Crofts, 420l. Van Dyck, Prince Rupert, 756l.; Prince Maurice, 609l.; Henry Rich, Earl of Holland, in leather jacket with white slashed sleeves, 152l.; the same, when Lord Kensington, in brown dress, 120l. Van Dyck and Stone, King Charles I. on Horseback and his Equerry, 267l.

At the same time were also sold the following pictures: A. Canaletto, *The Steps of the Church of Santa Maria della Salute*, 194l. T. Michau, *A Dutch Town*, and the companion, on copper, 115l. D. Teniers, *A View of the Château of Teniers*, 682l.; *The Prodigal Son*, 199l. Van Tol, *A Village Cobbler*, 157l. Snyders, *A Boar Hunt*, 120l. Rubens, *The Repose of the Holy Family*, 1,365l. J. B. Weenix, *Sculptured Vases*, 157l. Jan Maes, *A Dutch Interior*, 126l. Holbein, *Judge More*, 199l.; *Edward VI.*, bust, 189l. F. Goya, *Don Antonio Porcel*, 147l. Claude, *View over a Bay*, 220l. Sir H. Raeburn, *Earl of Glenelg*, 168l. Sir M. A. Shee, *Portrait of a Lady*, 283l. G. Romney, *Madame Susan Jouenne*, 3,150l.; *Portrait of a Lady with Two Children*, 210l.; *Marchioness of Townshend*, 5,460l.; *Lieut.-Col. John Parker*, 315l.; *Head of Lady Hamilton*, 189l. Sir J. Reynolds, *Sir T. Chambers*, and the engraving by V. Green, 126l. J. Stark, *Lenwade Mill*, 131l. E. T. Parris, *Lady Stanmore and her Son*, 105l. Wynants, *A Landscape, with river to the left*, 105l. J. Ruysdael, *A Woody Landscape*, 152l. J. Van der Capelle, *A Sea Piece, with fishing boats near an old pier*, 231l.; *A Sea Piece, with two figures in a boat*, and the engraving by F. Basan, 173l. G. Morland, *The Strangers at Home*, 157l. Paris Bordone, *Portrait of a Lady, represented as Venus*, 756l. M. Hondecoeter, *The Birds' Concert*, 378l. J. Hoppner, *Mrs. Inghald*, 1,050l. A. Van der Neer, *A View on the Amstel*, 304l.

At the sale of M. Segond's collection at the Hôtel Drouot on the 18th ult., *Le Pâturage*, by Mlle. R. Bonheur, realized 15,900fr.; *La Cueillette*, by Corot, 53,000fr.; *La Mare*, by T. Rousseau, 101,100fr.; and *Venise*, by M. Zeim, 20,000fr.—With the Tabourier collection were sold, on the 21st and 22nd ult., *La Ronde Champêtre*, by Lancret, 112,000fr.; *L'Arrivée au Camp*, by J. B. Pater, 28,100fr., and, by the same, *Le Campement*, 29,000fr.; *Le Cadeau Récompensé*, by A. van Gelder, 9,700fr.; *Portrait de Cardinal Fisher*, by S. Holbein, 10,300fr.; *La Chanson à Boire*, by A. van Ostade, 12,000fr.; *Le Fumeur*, by Teniers, 10,000fr.; *Mater Dolorosa*, by R. Van der Weyden, 15,000fr.; *Le Marché aux Chevaux*, by P. Wouwermans, 10,000fr.; *Bords de l'Oise*, by C. F. Daubigny, 14,500fr.; *Lutte de Jacob avec l'Ange*, by E. Delacroix, 15,500fr.; and *Chassé du Temple*, by Hélicodore, 15,500fr. Sculptures: *Buste d'Enfant*, *Petite Fille de Houdon*, by the latter, 36,500fr., and *Buste de Comte de Horn*, XVII<sup>e</sup> Siècle, 18,800fr.

## Fine-Art Gossip.

THE valuable collection of books bequeathed by the late Sir A. W. Franks to the Society of Antiquaries is shortly to be catalogued and arranged, and when this is completed the

volumes will receive a book-plate, the design for which is now in the hands of Mr. C. W. Sherborn.

MR. H. FURNISS has issued invitations to a private view on Saturday (to-day), at the Fine-Art Society's rooms, of 'One Hundred and Fifty Studies of Mr. Gladstone and One Hundred Drawings of a Trip on a P. and O. Steamer.' As Mr. Gladstone offered the draughtsman many opportunities for the exercise of his wit and humour, it goes without saying that the 'Studies' are first rate.—Messrs. Graves & Co. invite us to Miss Fairman's painting of 'United We Stand' and other pictures of dogs. The public will be admitted on Monday next to both these collections.

SOME time ago we called attention to the rumours afloat about a scheme for destroying some of the old Georgian houses in Church Row, Hampstead. The plan is now being carried out by the removal of some houses on the north side of the street, the sites of which are to be occupied by a group of lofty buildings, including residential flats.

THE *Chronique des Arts* announces the opening of a new hall in the Louvre, extending the Museum of Medieval, Renaissance, and Modern Sculpture, and filled with the more recent acquisitions of that great establishment. Within this hall will be found thirty statues, busts, and bas-reliefs, and in a vitrine a number of models, fragments, and statuettes of various characters and dates. Among the mediæval examples are a large statue of Christ, painted and gilt, and belonging to the twelfth century, presented by M. Courajod a few weeks before his death; a statue of stone representing Ste. Geneviève, formerly in the Abbey Church in Paris which was dedicated to her; a statue of a king in wood of the thirteenth century; the head of a bishop of the fifteenth century, which came from Châlons-sur-Marne, &c. Three large statues of Ste. Anne with the Virgin as a child, St. Peter, and Ste. Suzanne, which came from the Château de Chantelle, were executed for Anne de Beaujeu. A model in terra-cotta by John of Bologna—a fine instance of the skill of that renowned Fleming—and a monument by S. de Franqueville are among the noteworthy additions of the period to which they belong; while of modern sculptures the choicest pieces are a delicate bust of Louise Brongniart by Houdon; a terra-cotta bust, by the same, of Lavoisier; and several busts in plaster by Carpeaux. In the vitrine are specimens of Carpeaux, Barye, Houdon, Pajou, and Clodion, and a cow modelled by Adrian van de Velde. In another part of the Louvre will shortly be placed an important group of ancient Egyptian relics bought from the Tyskiewicz collection.

THE new 'Heft' of the *Römische Mittheilungen* of the Imperial German Institute contains Prof. Mau's report of the latest results of his Pompeian excavations. A great part of the Insula VI. 15 has now been laid open. It consists, with one exception, of a mass of small houses. So far as concerns the decorations, all the four categories of style previously described by Prof. Mau are represented. The most important of the newly discovered wall-paintings in this quarter are an Artemis and Apollo in one house; in another Selene with Eros and Endymion, Artemis and Zeus, Hercules and Omphale; in a third, two female figures, one holding a scroll. The most richly decorated, from an artistic point of view, are houses marked 7 and 8. Here Prof. Mau found three river landscapes, Perseus (with the head of Medusa) and Andromeda, Paris and Helen, Cupids, Aphrodite, and Dionysos with the thyrsos. One painted wooden tablet has been found. The number of inscriptions and graffiti was unexpectedly meagre, and it is noticeable that amongst the few inscriptions in this quarter, not one is in Greek. A considerable quantity of house utensils, and of small clay figures used as garden decorations, came to light.

## MUSIC

## THE WEEK.

QUEEN'S HALL.—Philharmonic Society.  
CRYSTAL PALACE.—Festival Concert.  
ROYAL OPERA, COVENT GARDEN.—'La Traviata.'

THE programme of the last Philharmonic Concert on Thursday last week was mainly noteworthy for the co-operation of M. Saint-Saëns, who commenced by playing his recently composed work for the organ, dedicated to the Queen of Roumania. It is written in D flat as a fantasia, with much elaboration, but it is certainly not formless, and the French master showed that he understood the registering of the magnificent instrument in the Queen's Hall. M. Saint-Saëns next appeared as assistant to Madame Blanche Marchesi in his fine setting of Victor Hugo's pathetic little ballade 'La Fiancée du Timbalier,' which is frequently given in recitation form in the concert-room. The Symphony in A minor, No. 3, distinctly shows the influence of Beethoven, for it may be said without prejudice that the tendencies of M. Saint-Saëns are German rather than French, and in general eccentric. All the movements of the symphony are effective in themes, treatment, and orchestration; but of originality not much can be discovered. The *scherso* is the most pleasing movement of the four, and it was encored. M. Adamoski displayed a bright if not very powerful tone in Max Bruch's fine 'Scottish Fantasia' for violin, sometimes misnamed a concerto. Sir Arthur Sullivan's characteristic Overture from his music to the Lyceum version of 'Macbeth,' and Weber's 'Jubilee' Overture, well rendered, served to conclude a successful season.

The great concert on the Handel orchestra at the Crystal Palace last Saturday afternoon was an unqualified popular success, notwithstanding a strangely heterogeneous programme. The audience was certainly not of the Handel Festival calibre, for the Hailstone chorus and 'The horse and his rider' from 'Israel in Egypt,' though finely rendered under the direction of Mr. August Manns, for once made very little impression. It was Madame Adelina Patti, who had not sung at the Palace for eighteen years, who was the principal attraction; and as she was in splendid voice, there was, of course, plenty of enthusiasm. She does not add to her repertory, the selections in the programme comprising 'From mighty kings,' 'Voi che sapete,' and 'The Last Rose of Summer.' As encores she offered Lotti's 'Pur di cesti' and, of course, 'Home, Sweet Home.' The noisy 'Dies iræ,' from Berlioz's sensational 'Messe des Morts,' was given as nearly as possible in accordance with the composer's intentions, with four brass bands posted in various directions so as to suggest the crack of doom. But the result, with the eight pairs of kettledrums, is more vulgar than artistic, the phrases of the brass bands being merely fanfares, military in nature. Miss Clara Butt, Mr. Edward Lloyd, Mr. Santley, and Master Pedgrift, in the part for the youth in the finale from the first section of 'Elijah,' took effective part in the concert.

Madame Melba made her first appearance at Covent Garden this season as Violetta in 'La Traviata' on Tuesday evening, and it

may fairly be said that Verdi's opera was not unwelcome, as we are having so much of Wagner at present. The Australian soprano was in excellent voice, and acted with requisite vivacity, and at the last, pathos, as the courtesan. M. Bonnard sang well, if rather feebly as Alfredo, and M. Albers did all that was possible in the part of the despicable Georgio Germont. The minor characters were well represented.

## THE BERGEN MUSICAL FESTIVAL.

Bergen, June 28.

To Englishmen the chief attraction of the International Exhibition now being held in Bergen is the Norwegian Musical Festival, which was opened on Sunday and continues through the week. Sweden, Denmark, and other countries, Japan being prominent among them, have contributed specimens of their workmanship, especially in connexion with fisheries and applied industries; and there is a good show of wood, leather, fur, and all other manufactures carried on in Norway. There is also a fairly representative collection of pictures by recent and living Norwegian artists, and a Christiania house illustrates very cleverly the municipal arrangements of the most progressive of the Northern communities. But music has received remarkable development in Norway since the impetus given to it by Ole Bull, and with legitimate pride the Bergen musicians have taken great pains in providing a series of concerts thoroughly representative of their achievements. The project is being very successfully carried out under the auspices of Dr. Edvard Grieg, the most eminent of the Norwegian composers and performers now alive. Several of them have conducted the interpretation of their specimen works, and the best native talent has supplied the singing and the instrumental solos, the only foreign element being the famous Amsterdam orchestra, whose efficient help has been made use of, as it would have been scarcely possible to deprive the various theatres in the country of the experts engaged in them. A very capacious and comfortable music-hall has been constructed in the grounds of the Exhibition, the only drawback being that its acoustic arrangements are not perfect.

Sunday's performance started with a spirited 'National Festival March' by Mr. Johan Selmer, introducing the national song, 'Ja, vi elsker dette landet' ('Ah, how we love this country'), with the refrain, 'The country with a thousand homes,' which the huge audience joined the chorus of four hundred trained voices in singing. This was followed by a very graceful and melodious Concerto for the Pianoforte in D major by Mr. Christian Sinding, one of the youngest and most talented of the Norwegian composers, the soloist being Mrs. Erika Lie-Nissen, whose playing, vigorous though it was, was somewhat swamped at times by the orchestra—a fault excusable enough under the trying conditions of a first performance. The skill of the same pianist was further strained in the rendering of Messrs. Tellefsen and Neupert's sprightly 'Huldredansen' (Dance of the Wood Fairies). The most original item in the programme was Mr. Iver Holter's orchestration for 'Götz von Berlichingen,' in which the main incidents of Goethe's play were set out with no little dramatic force and freshness in six impressive scenes. The tender 'still life' and the 'love scene' contrasted harmoniously with the opening 'homage march' and the closing 'festival procession,' as well as with the intermediate weird 'scene in the woods' and weirder 'Vehmgericht.' Mr. Holter is not unknown in England, but he should be better known. No more efficient interpreter than Mrs. Ellen Gulbranson, who has already won fame in London and Bayreuth, could be

found for four dainty and sparkling songs by Halfdan Kjerulf, set to the works of Björnson and others. These were charming concessions to a taste for music less grave than that catered for in the rest of the performance.

The songs are being varied at each concert, and Miss Jacobine Madsen was the vocalist who on Monday rendered four of Rikard Nordraak's compositions. Otherwise the arrangement is that each concert shall be once repeated, the posts of honour being assigned to Dr. Grieg and Mr. Svendsen for Wednesday and Thursday and for Friday and Saturday, in programmes of which mention will be made next week. H. F. B.

## Musical Gossipy.

THERE is now a definite proposal, signed by many persons of influence, and addressed to the London County Council, for the establishment of a municipal opera-house in London, such as those which are firmly established on the Continent. The petitioners say that the development of English operatic art is discouraged by the lack of any permanent establishment where the works of native composers can be produced. The request is favoured, among others, by the Marquis of Lorne, the Duke of Westminster, and, as we say above, influentially in a general sense. It may be hoped that, in the interests of art, the project may meet with acceptance.

MILES. M. AND J. MORINI, twin godchildren of Madame Patti, were successful in a number of vocal duets in a concert at the Steinway Hall on Thursday last week. Their voices blended beautifully, and the Misses Eissler, Mr. Herbert Grover, and Mr. Wilhelm Ganz lent effective assistance.

MUCH promise was evinced by the students of that clever teacher and conductress Mrs. Clara Novello Davies at the concert in the Salle Erard on Tuesday afternoon. All the aspirants are being well trained, and should win success if they wish to make music their profession.

A FEW words of record must suffice concerning other concerts. Herr Liebling gave his tenth and last pianoforte recital this season at St. James's Hall on Friday afternoon last week, and played, among other items, and in his best manner, Chopin's Sonata in B minor, Op. 58, Mendelssohn's Fantasia in F sharp minor, Op. 28, and minor pieces by various composers. Some new compositions of merit by Herr Georg Liebling were performed with the assistance of Madame Ruth Lamb, Miss Regina de Sales, and Mr. Henry Such.

FRAU MATERNA, who has now left the stage, has taken a residence near Graz, where she will continue her career as a teacher of operatic singing.

## PERFORMANCES NEXT WEEK.

Mon. Madame Mitchell-Cohn and M. Alexis Sander's Concert, 3.30, Salle Erard.  
— Royal Opera, Covent Garden, 4, 'Götterdämmerung.'  
Tues. Wolodia Konjitzky's Pianoforte Recital, 3.30, Salle Erard.  
— Trinity College Concert, 7.  
— Royal Opera, Covent Garden, 'Carmen,' 8.  
Wed. Royal College of Music Concert, 8, St. James's Hall.  
— Royal Opera, Covent Garden.  
Thurs. Royal Opera, Covent Garden.  
Fri. Royal Opera, Covent Garden.  
Sat. Royal Opera, Covent Garden.

## DRAMA

## THE WEEK.

HER MAJESTY'S.—'Ragged Robin,' a Play in Four Acts. Adapted from 'Le Chemineau' of Jean Kichopin by Louis N. Parker.

THE title bestowed by Mr. Parker upon his rendering of 'Le Chemineau' is pretty, quaint, and fantastic rather than happy. 'The Tramp' would have been the most obvious name, and next to that, perhaps, 'The New Autolycus,' though Robin, as we must call Mr. Parker's hero, is neither a "snapper-up of unconsidered trifles" nor



a haunter of "wakes, fairs, and bear-baitings." The philosophy of the two is, however, the same:—

Jog on, jog on the footpath way,  
And merrily hent the style-a;

and of the costume of both it may be said, "If this be a horseman's coat, it hath seen very hot service." It is, indeed, a drawback from characters such as Autolycus, Ragged Robin, and Gringoire that their rags, picturesque though they be, convey the idea of want of cleanliness. Robin's gipsy attire has grown to him. Through summer drought and winter cold his clothes have never been removed, and we lack sympathy with the woman who can fancy a man thus attired. These are minor matters, but not wholly without importance. For the rest, Mr. Parker's tramp is a lovable being enough. If he rides away having accomplished a woman's scathe, he is in ignorance of the extent of the injury he has inflicted, and he is afraid that the influence of the fair, sweet creature who has thrown herself at his unkempt head will convert him from an eagle into a "tame villatic fowl." For the rest, again, he is joyous, cheerful, debonair, a hard worker at harvest time, and has a heart as light as his wallet. He is a bit of a poet, moreover, and with an anticipation it may scarcely be a recollection—of Tennyson, declares:—

I do but sing because I must,  
And pipe but as the linnets sing.

The plan adopted by Mr. Parker of transferring the scene from Burgundy to Dorset answers well enough, though we lose the attraction of the land of the grape, and Robin, quenching his thirst with jugs of cider, can scarcely speak of himself as

fine gueule, et digne

De humer l'air de France, où croit la sainte vigne.

The Dorsetshire characters, however, are skillfully depicted, and in action admirably realized, and the whole has a pleasant bucolic flavour. The piece has some of the charm of the work of George Sand in her second style, and has also an atmosphere not wholly unlike that of 'L'Ami Fritz.' It constitutes an agreeable entertainment, and is very prettily mounted and acted. Not wanting in poetry is the dialogue, though the songs introduced have less colour than those in the Burgundian *patois* of the author of 'Les Blasphèmes,' and the choruses have neither the colour nor the character of that (altered in following verses) of

Coup' toujours et coupe encore !  
Chag' javell' fra son tas d'or.

Mr. Tree gives a picturesque and fine performance of Robin, who would, however, be none the worse for more of the *joie de vivre*. Robin is at one period fantastic, and dances about with something of the air of a masculine Madge Wildfire. At others he is too worthy. In the first character we scarcely understand the man who will atone so plenarily for an escapade committed twenty-three years ago or find his emotions so deeply stirred by the sentiment of paternity. We would, on the whole, have him a little less exemplary and a little more pagan. "Beauty born of murmuring sound" may not have passed into his face, but we should love him the more if he showed more animal enjoyment in the scents of trees, flowers, and the earth even which he is glad to

"humer." Consorting wholly or principally with wild creatures, a man such as he becomes to some extent an animal. Mrs. Tree gave pleasing and plaintive expression to the sufferings of the deserted Alison, and showed plainly and most artistically the ravages in her youth and beauty effected by sorrow. All the parts were well played, the pictures of Dorsetshire folk by Misses Evelyn Millard and Rhoda Halkett and Messrs. Gerald Du Maurier, Stevens, and McLeay being quite excellent, while Mr. Charles Warner presented a powerful picture of paralysis.

#### Dramatic Gossip.

THE sale of the Kean relics at Messrs. Sotheby's is no sooner concluded than there comes from Messrs. Christie, Manson & Woods the catalogue of a two days' sale of other and less miscellaneous mementoes of Charles Kean and his wife. This sale is fixed for July 11th and 12th; it includes many desirable articles of silver plate, jewels, miniatures, snuff-boxes, and so forth, notably the testimonial—consisting of a vase, a pair of candelabra, a set of four tazze, and a pair of groups—presented to Charles Kean at St. James's Hall, March 22nd, 1862, when Mr. Gladstone was in the chair. The miniatures are interesting, and are certain to be eagerly competed for. The portraits in water colours include four by A. E. Chalon: one of Charles Kean as Macbeth, 1840; another of him as Hamlet, 1839; one of Mrs. Kean as Pauline, 1841; and one of Mr. and Mrs. Kean as Sir Walter and Lady Amyott in 'The Wife's Secret,' 1848. There is also a portrait of Kean as Hamlet by S. J. Stump, 1838; another of him, by Ross, as Sir Edward Mortimer in 'The Iron Chest'; and the well-known portrait by Opie of Kean as Richard III. This was exhibited at the National Portrait Gallery in 1868, and at the Victorian Exhibition, at the New Gallery, in 1891.

'THE COUNTRY GIRL,' Garrick's alteration of 'The Country Wife,' has been revived at Terry's, with Miss Kate Vaughan as Peggy. The piece can scarcely have been seen in London since it was revived, in an altered version, for Miss Litton at the Gaiety some twenty years ago. Miss Vaughan gave a sprightly rendering of the part. She subsequently, in 'An Engagement,' exhibited her well-known gifts of graceful dancing.

THE autumn drama at Drury Lane will be by Messrs. Cecil Raleigh and Henry Hamilton. It will apparently be written to some extent around Prince Ranjitsinhji, and will introduce, among other effects, a cricket match and a military tournament.

MADAME BERNHARDT has now been seen, in addition to the characters we named last week, in Adrienne Lecouvreur, Magda, Julie, and 'La Femme de Claude.' Her season is to be prolonged for a week, her next performance being La Tosca. She is in admirable form. Her Phèdre remains very fine. It seems, perhaps, hypercritical to say that the passion is impetuous rather than torrential.

MR. WILLARD has so far recovered from his severe illness as to have returned to London and witnessed the representations of 'Pelléas and Mélisande' and 'Ragged Robin.'

ON September 1st 'Little Miss Nobody,' by Messrs. H. Graham and Arthur Godfrey, will be produced at the Lyric Theatre, with a cast including Messrs. E. Hendrie, Yorke Stephens, and Lionel Brough and Miss Kate Cutler.

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